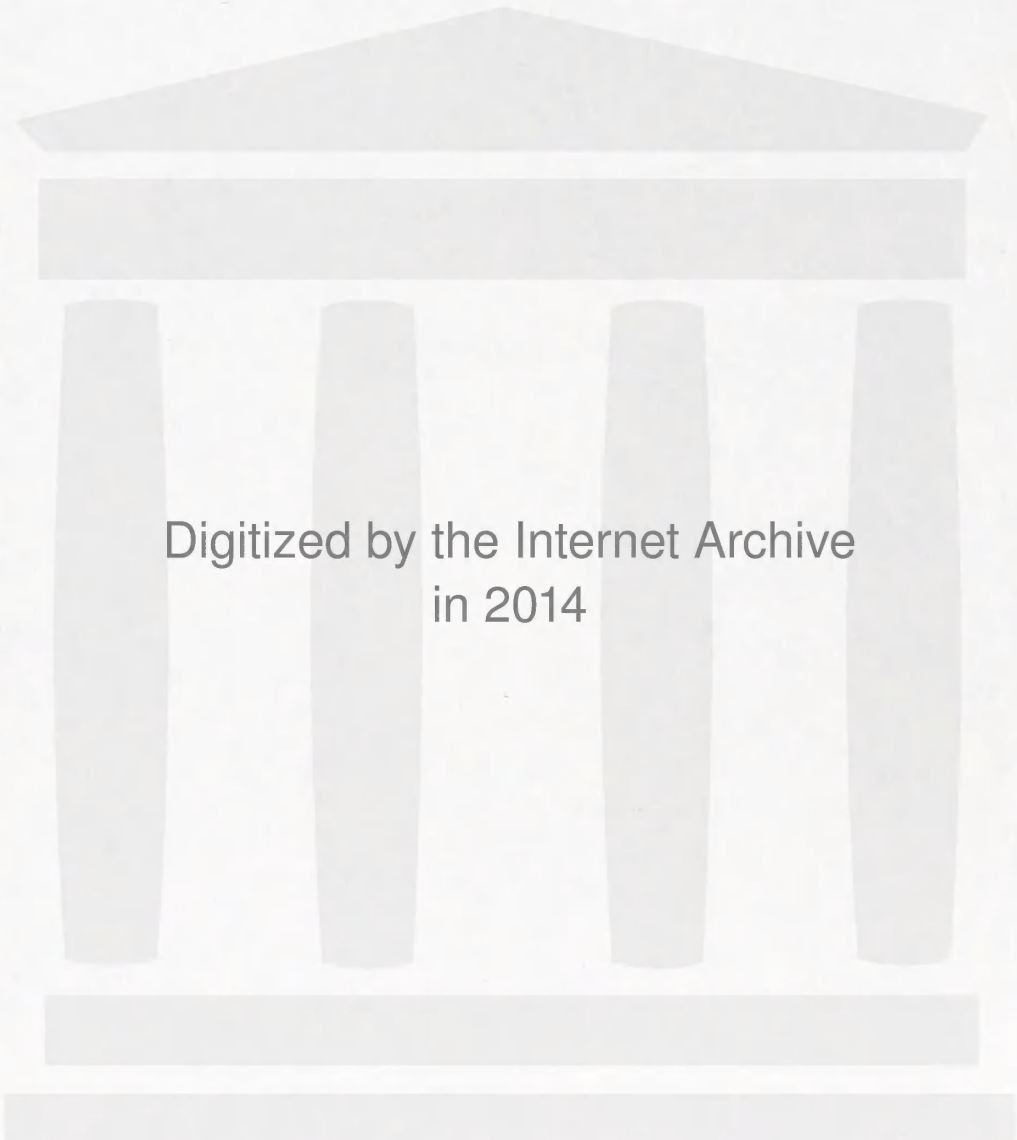

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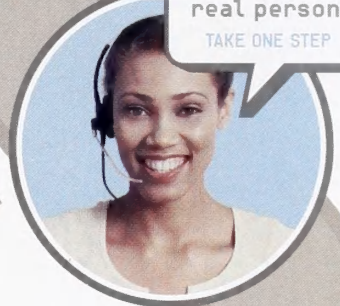
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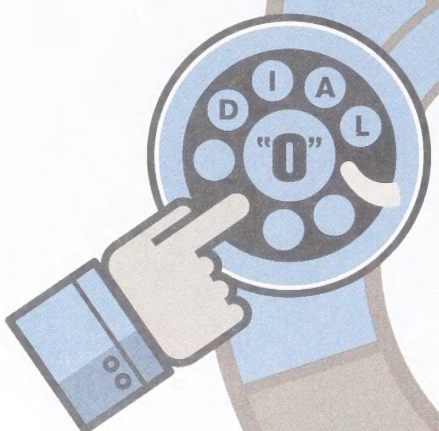
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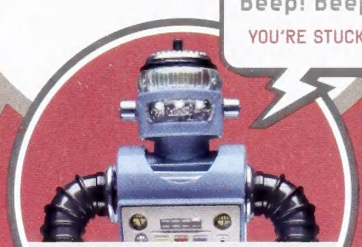




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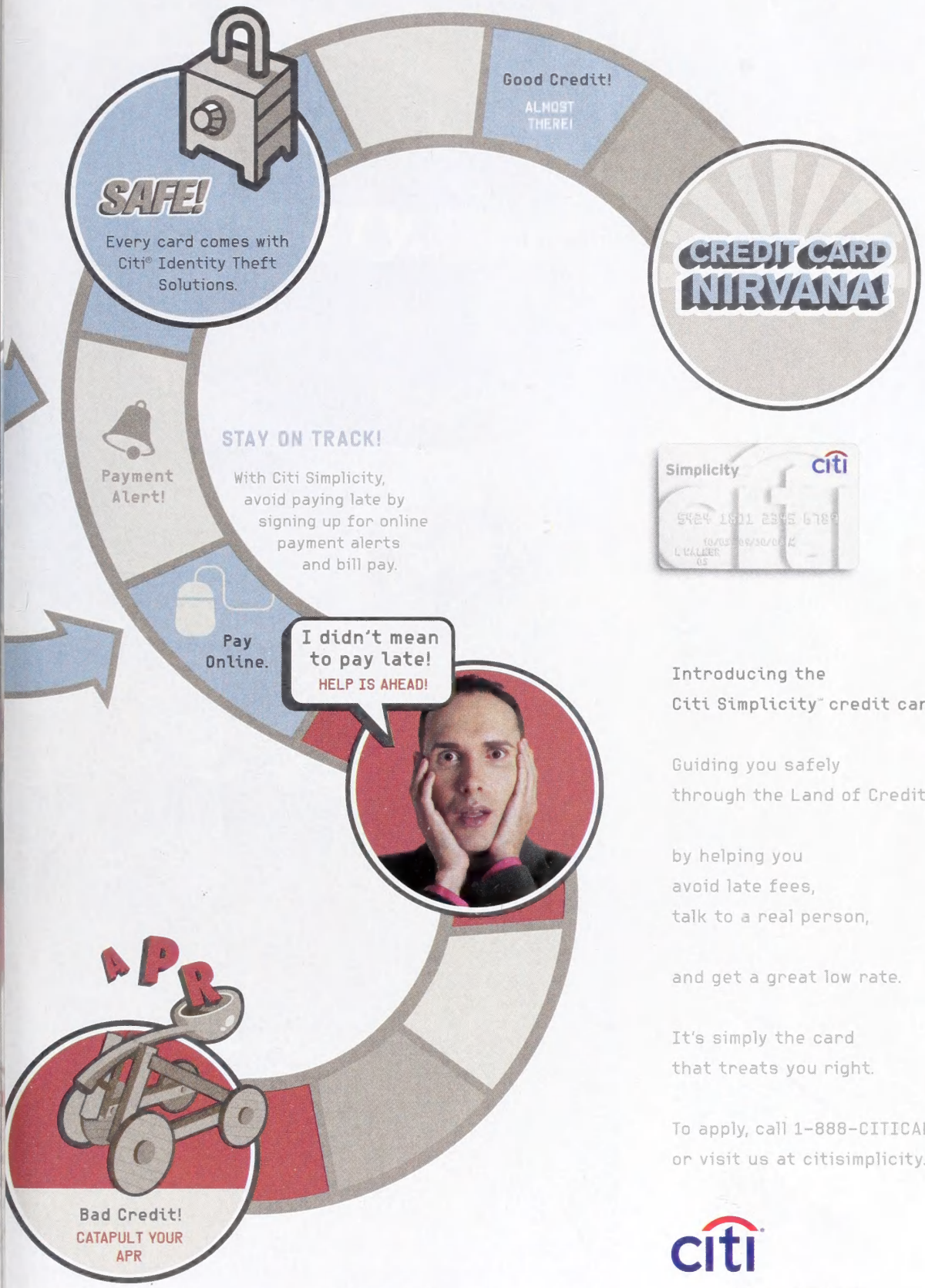


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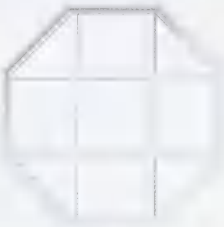




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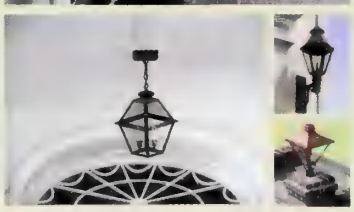
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FROM THE SOURCE

I enjoyed "Weekend Shopper" ["Bench Work," October], in which a bench with a brass plate from Harry Goldstein & Sons was found at the Mt. Dora, Florida, flea market. My husband is a grandson of Harry Goldstein; his father and uncles helped run the department store, which Harry opened in Eastport, Long Island, around 1920. My father-in-law was born in 1897, began helping his father when he was eight, and continued to work at the store until he was 88, when he retired and closed it down. They had maintained a supply of the brass nameplates and affixed them to all the furniture they sold until World War II, when they stopped the practice.

Pat and Lester Gerard
via e-mail

MEMO MANIA

I loved "Problem Solvers" in the October issue ["All Grown Up"], and flipped for the beautiful memo board it featured. It really popped off the page, and when I couldn't stop thinking about it, I knew I had to get one. I've already placed my order and can't wait to cover it with invitations and pictures. Who knew a bulletin board could be so chic?

Leslie Robinson
Santa Monica, California

RED ROOM

Could you provide information on the paint color used on the walls of the sunroom in the Celebrity Showhouse ["Now Showing," November]?

Milton High
via e-mail

Designer Vicente Wolf used a linen fabric (24584-19) from his collection for Kravet as a wallcovering for the sunroom, but Vermilion (2002-10) and Ruby Red (2001-10) are ready-mixed paints by Benjamin Moore (www.benjaminmoore.com) that might approximate the same look. Alternatively, you could clip the photo and take it to a nearby Home Depot to utilize their paint color matching system. Log on to www.homedepot.com for additional information.

SUGAR RUSH

The October installment of "Entertaining With David Stark" ["Into the Fold"] included a photo of beautiful iced oak leaf- and acorn-shaped cookies that embellished a napkin ring in a place setting. I would love to know where I could purchase some of them for n own dinner parties.

Vicky Thoe
via e-ma

The cookies were custom-made for Star but they can be ordered from Shari's Sug Shack: 718-499-5311.

AN IDEAL STAND-IN

Where can I purchase the French stee and-glass table that was pictured in th Malibu home of designer Michael Le featured in the July issue ["Keeping Simple"]?

Royaka Abdel-Kad
via e-ma

Lee's table is a vintage piece, but t Mason trestle table from Williams-Sonon Home is an almost identical match: 88 922-4105; www.wshome.com.

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DECORATING

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COLOR FOR KATIE'S KIDS
Katie Couric's laughters take a nd in planning the redecoration of heir bedrooms.
Page 46

SECOND WIND
A tired Beverly Hills house is revitalized by Chantal Dussouchaud's eclectic eye and creative ingenuity.
Page 50

ON THE BEACH
After a crisp and colorful redesign by designer Joe Nye, a 700-square-foot house is ready for family holidays.
Page 58

TOTEM AND TABOO
Designer Michael Berman defies expectations in a sleek midcentury modern Los Angeles house.
Page 64

SOLUTIONS FOR SMALL SPACES

Ask more of your furniture—and in cramped quarters, demand it. Dual-use pieces, clever storage goods, and slender accessories are the picks that will pull their weight







YOU'LL FLIP The Troya seat table converts from dining for a party of four to seating for one with just a quick flick. Shown in green, availabl through designers from Wildspirit: www.wildspirit.be. Rain String Drap (in background) in shades of rust an moss, $104 for a 44-inch-wide pane by the Koko Company: 866-877-65

WRITER: ANNE E. COLLINS
PRODUCER: STEVEN WAGNER



SWITCHBACK The stained top portion of this solid walnut cocktail table pivots on a natural-colored base to create a dynamic piece that can adapt to a variety of interiors. Lublin Pivot Table, $2,995; by Mebel Furniture: 415-379-8689.

BANANA SEAT Substantial but slender, this woven banana-fiber sofa fits neatly into a corner to create seating from dead space. Room to spare? Multiple units combine to form a circular piece that can handle a crowd. Järbo Corner Sofa, $100; available in March from Ikea: 877-345-4532.



A POINTED APPROACH When in need of extra space, look to corners. This gilt and painted beech table nestles into any room, and since it's available in twelve color ways, almost any scheme. L'Ermitage corner table, $1,160; from Grange: 800-472-6431.



MULTIPURPOSE

Dining Hall Even if a dining room is not in your or plan, a proper table should be. Extend the leaf of this lained-oak model to seat up to six people, or flip it down o make a sleek entryway console. Lance extension table, $1,200; from Design Within Reach: 800-944-2233.

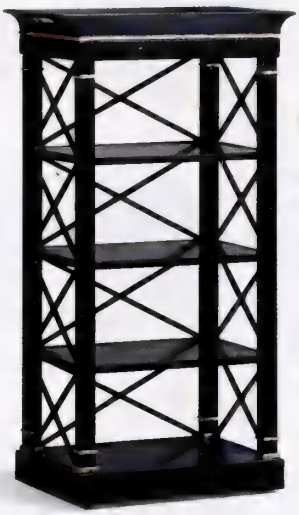


TOP SHELF Possibly overshadowed by his invention of the lightning rod and bifocals, this versatile design of Benjamin Franklin's never got the press it deserved. The Stepladder Library chair, $149, works on hinges to turn from a chair to a ladder. Available from the Orvis Company: 888-235-9763.





GOODNIGHT, NIGHTSTAND
The flap of this brightly colored wool pouch tucks under your mattress, leaving the hanging pockets to store eyeglasses, books, and all your other nighttime needs. Bedside Saddle, $98; from Design Within Reach: www.dwr.com.



MARKS THE SPOT
Crisscrossing fretwork make this case, based on a 19th-century design, a classic, bu its four gilt-accented columi support a removable tray top, making it an improved contemporary interpretatio Neoclassical étagère, $2,50 from Baker: 800-592-2537.

STORAGE

BUILDING BLOCKS
Each of these storage boxes can be arranged securely inside the next for sculptural stacking, no tools or screws required. When broken down, the boxes fit inside each other, so they even store themselves. Russian Dolls, $870; by Bloq; www.bloq.co.uk.





OPTIONS OPEN A lacquered ash veneer frame boasts terra-cotta, gray, and robin's egg blue shelves. It can be ordered in any color combination and fitted with up to seven shelves for easy customization. D2 Shelving from $399, by Blu Dot: 612-782-1844.



ALL THAT GLITTERS Bring a little bling to the scene. Polycarbonat cubes plated with a diamond texture are equipped with hinged doors and can be stacked to form a cabinet, or separated for use singly as side tables with interior compartments. Optic cubes, available in March from Patrick Jouin for Kartell: 866-854-8823.

VERTICAL REALITY Three carved composite wood blocks rest on top of one another for a storage piece of style and stature, available in coffee bean or white. Metro Multi, $415 for a set of three; by Boom Design: 310-202-1697.



Great Gams Nesting tables with long hammered-iron legs and stone tops are elegant and adaptable space savers. Tre' nesting tables, $995 for three; by Mitchell Gold + Bob Williams: 800-789-5401.

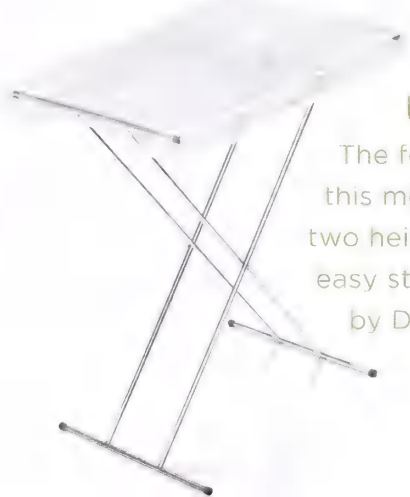


TWO FOR ONE This slender lacquered side table leads a double life as a stool and is available in eight lush colors. Hourglass table in red, $225; from Bungalow 5: 212-204-6325.



LIGHT MOVES An artful hanging lamp is equipped with an innovative polycarbonate shade, which diffracts and diffuses light so it casts an appealing glow. Spool 6 lamp, $970; from Lumino Design: www.luminodesign.com.

TALL AND SKINNY



Up, Down, Flat The folding chrome legs on this modern side table adjust to two heights and can lay level for easy stowing. Loop table, $132; by David Quan for Umbra: 800-387-5122.

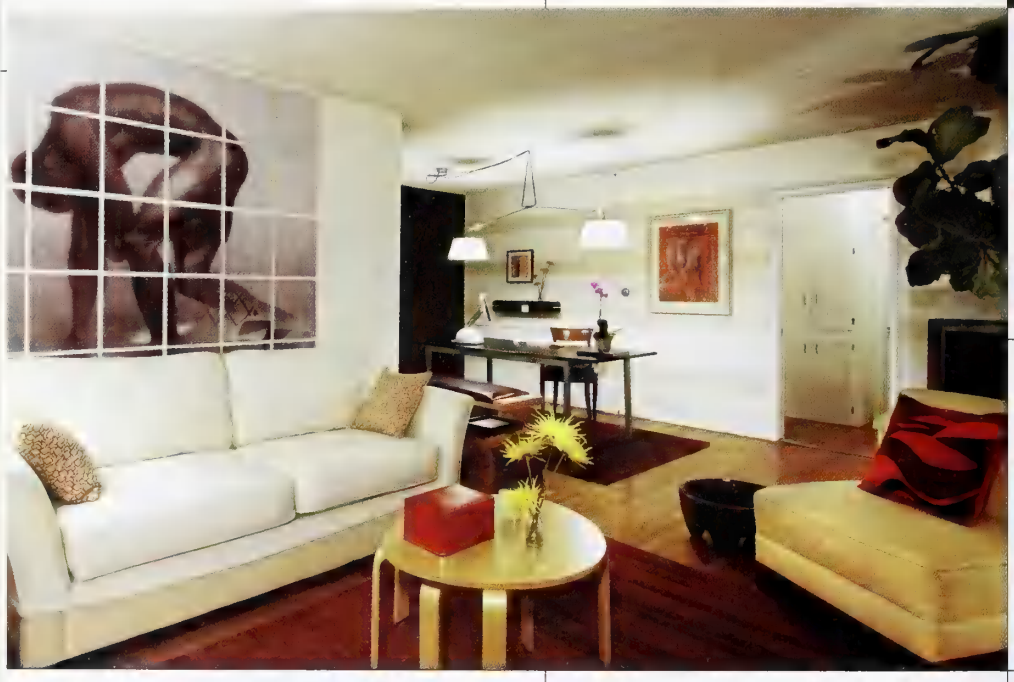
Little Big Room

Designer Lytel Young has a few tricks for making small spaces look larger, airier, and extremely stylish



A round coffee table works best in small spaces. It allows people to move freely and it doesn't matter if the table is not centered in front of the sofa.

Try painting horizontal lines on two walls with three different shades of white, alternating between flat, eggshell, and glossy finishes. The shimmering walls add depth and expand the room.



Don't be afraid to place a single chair opposite a door or window. Thi creates a sense of openness.

Cover an entire wall with a large poster, print, or photograph and then pull your sofa away fror the wall (left). This creates the illusion of higher ceilings and allo for some breathing space.

Use a fully adjustable swivel floor lamp in one corner of the room. It will create the appearance of a clean, tidy, and uncluttered space.

Ottomans are useful in tight spaces because they can double as side tables or extra seating when necessary.

Window treatments should be light and airy and the same color the adjacent walls to allow the ey to move without interruption.

A large dining table coupled with a low-hanging light fixture can become a working desk when you're not dining with friends.

Turn your closet into your office storage space, housing your fax machine, color copier, books, and file cabinets. Then create a grid on the inside door for holding pictures and memorabilia.

Find the right indoor plant, such as a fiddle leaf tree, put it in beautiful planter and cover the to with moss. This brings a rich, lush and organic outdoor flavor into your home.





TeNo

TeNo Stores

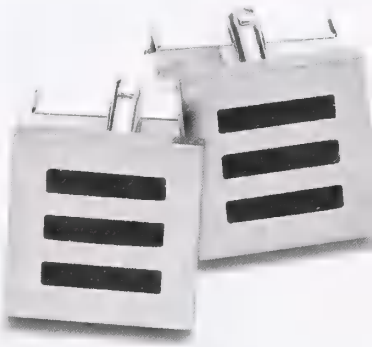
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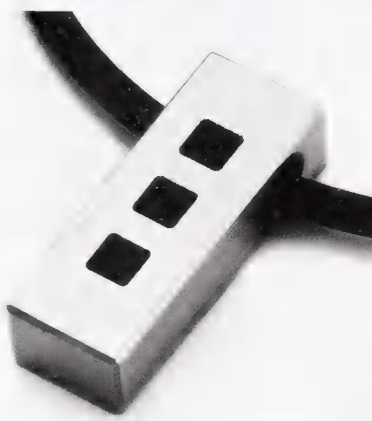
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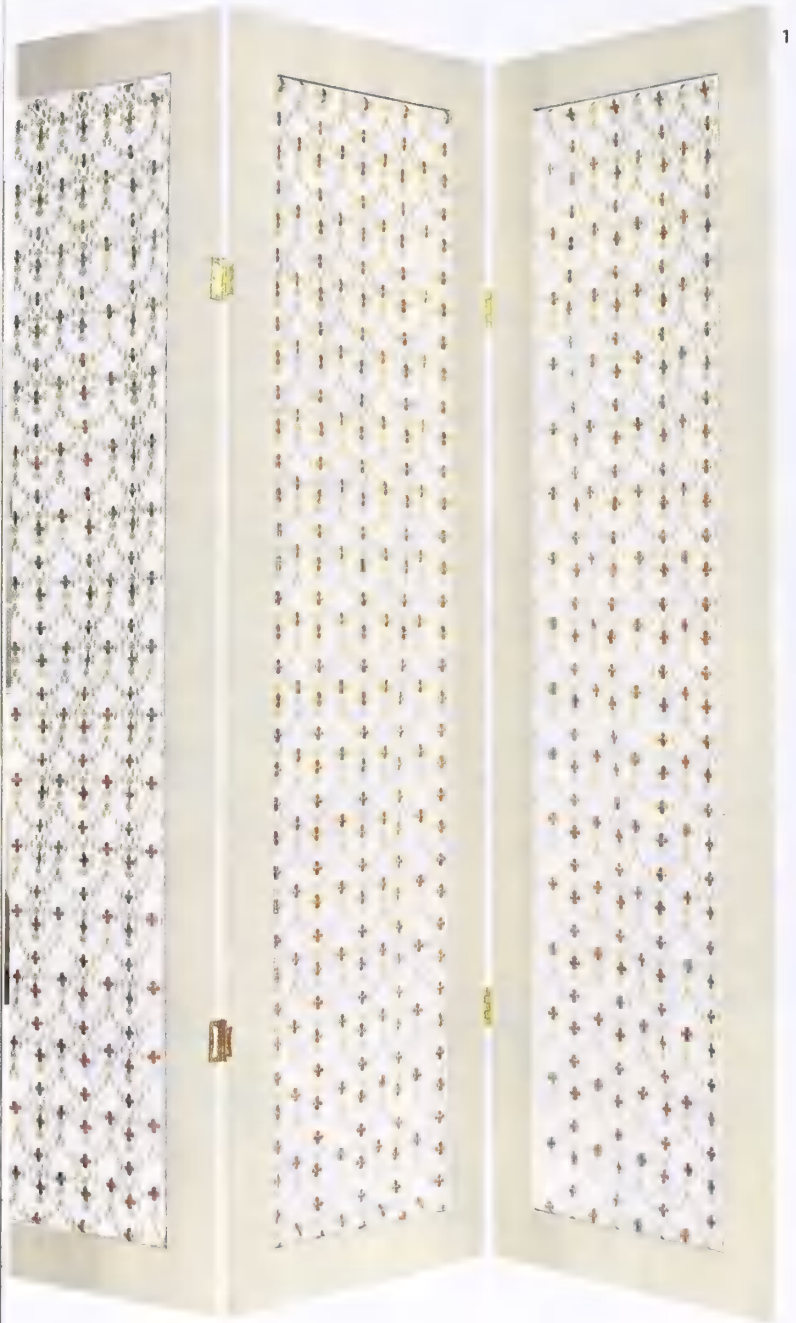






Space Savers

Soft neutral-based fabrics with quirky designs turn room dividers into abstract art



1



2



3

Custom-made painted screens set off the pale oyster and champagne hues of these fabrics. **1.** Embroidered flowers and leaves in two shades of pale gold on viscose Yasmina 2049-3, from Sahco through Bergamo Fabrics. **2.** Zimmer + Rohde's Printa 7098.831 is a taffeta-like cream polyester with chocolate brown flocking in a winter twig and leaf design. **3.** Feathery falling leaves in pale aqua silk embroidery on cotton Poseda Cream from the Kashi Collection by Voyage through Ca[illegible]n V.

PRODUCER: EDWARD ROSS PHOTOGRAPHER: DARRIN HADDAD



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...organize your garage

Designer Philip Gorrivan reveals the secrets to making your garage an orderly, accessible and really useful extension of your home



DIVVY THINGS UP Assign specific areas for different categories: gardening, sporting equipment, tools, kids, and pets. The most important thing is being able to find whatever you need when you need it, so make sure everything is accessible.

LIGHT IT Install task lighting so you can see clearly when working on messy tasks like the kids' science projects and repotting your plants. It doesn't have to be fancy, just functional, like Lyra pendant lights from Ikea (opposite). They cost only $7 each.

HANG IT Leverage the vertical space in your garage. Instead of a traditional pegboard, try using a securely fastened lattice painted in a pleasant color. You can purchase hooks of different sizes to attach garden tools, sports equipment, and other items.

STAND IT UP Store bicycles vertically with a tiered bike rack, and if you're making use of vertical space remember to keep a ladder on hand for hard-to-reach places.

BOX IT Use baskets and other storage containers for small stuff like sporting equipment, toys, and gardening tools and accessories.

PUT IT ON WHEELS Store tools in a cabinet with casters for better portability, like the Sears Craftsman (below) in midnight blue.

USE THE FLOOR Garage floors are so overlooked. Why not add color to your floor with either pigmented concrete or rubber tiles from Pirelli (shown here in orange)?

WRITER: PHILIP GORRIVAN PHOTOGRAPHER: JOSHUA MCHUGH PRODUCER: DORETTA SPEROUTO

A Place for Everything

A young couple renovating a fixer-upper starts with the bedroom, creating a haven lined with plenty of closet space.



IT WAS THE FIRST HOUSE they looked at on the day they start searching, and when their families saw it, "they nearly died," says Ke leigh Larock of the Westport, Connecticut, farmhouse built in 19 that she and her husband, Michael, now call home. Every surface w sheathed in layers of old wallpaper, linoleum, and wall-to-wall carpe ing, and hadn't been touched in years. They started with their bedroo figuring they'd create a haven amidst the chaos of renovation. Owne of The Drawing Room, an eclectic home boutique and café in Cos Co Connecticut, the Larocks share an adventurous color sense, an affinity f elbow grease, and a knack for working miracles on a limited budget, all which helped them create the bedroom of their—now sweet—dream

WALL SPACE Michael Larock designed an elegantly detailed arrangement of closets, drawers, and open shelves along one wall of th bedroom, creating generous storage while improving the proportions the long and narrow 11-by-18-foot room. Painting by Cameron Schmitz



WRITER: JILL KIRCHNER SIMPSON
PHOTOGRAPHER: PAUL WHICHELOE
PRODUCER: LISA MOREE

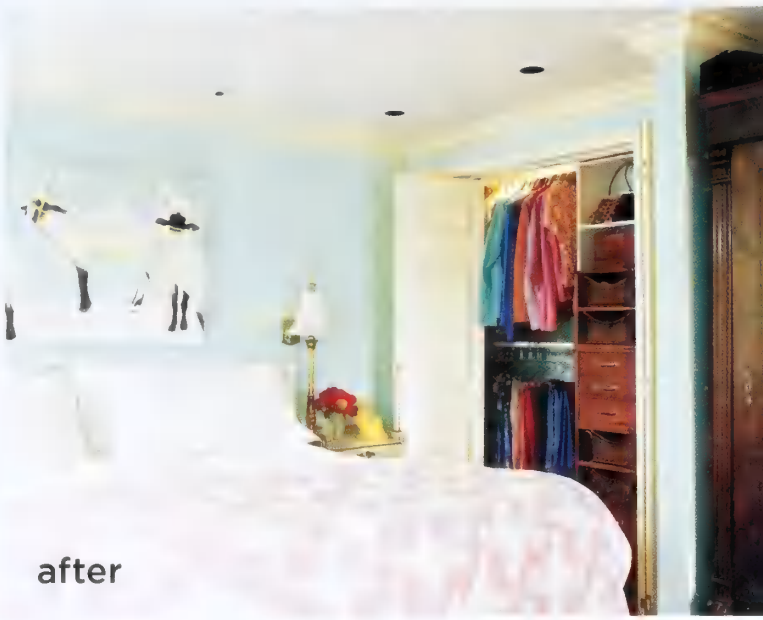


ASTER PLANNING Michael meticulously laid out, folded, nd measured all of his clothes, from jeans to collared shirts, design a closet that fit his needs perfectly. Drawers hold ems like socks, T-shirts, and sweaters, while a hanging welry organizer displays his extensive belt-buckle collection.



ON DISPLAY Open niches break up the monotony of a wall of built-ins and create a home for accessories too pretty to hide away, like handbags made of vintage fabrics by Glenda Gies. Michael tucked in another set of shelves behind these, facing the window seat, to fill the depth created by the closet.





UDGET FRIENDLY At the other end of the bedroom, the Larocks ripped out three small, narrow closets and crificed a window to create one functioning closet for Kenleigh. The couple found a closet system called Easy Track at the cal hardware store that let them hang rods, shelves, and compartments from a track installed at the top of the closet. They ded simple molding to standard closet doors to echo the built-ins across the room. "I love the bedroom color—Oceanfront m Benjamin Moore. It's warm even in winter," says Kenleigh. For more details, see Resources.



Surprised by light

An unexpected courtyard brings daylight into the core of this San Francisco townhouse, while romantic French antiques and a restrained palette play to the new openness

THE DILEMMA IS A familiar one—a house too small in a neighborhood the family doesn't want to leave—but the solution in this case was ingenious. Architect Thayer Hopkins, a longtime friend of the owners, was charged with nearly doubling the size of their existing house with an addition that would include a kitchen and family room on the first floor and a master bedroom suite on the second. His inspiration was to create a light-filled courtyard by pushing the addition farther back on the lot, thus leaving an open space linked by an enclosed passage and service area to the original house. "Transparency is maintained from the entry through the dining room and kitchen to the rear yard," he says. "It defies expectations."

From the street, the traditional facade gives no hint of the spaciousness within. Floor-to-ceiling French doors and windows line three walls of the courtyard, both bringing light into the center of the house and creating a sense of openness that is unusual in a traditional floor plan. Wide-cased openings visually connect the generous entry hall with the living and dining rooms. In the rear addition, one grand space accommodates kitchen, family room, and breakfast table.

Interior designer Martha Angus used glowing colors that reinforce the open flow: soft hues give each space a distinctive mood but eliminate dramatic contrasts between rooms. The living room was the only place where the clients hesitated, initially preferring the existing marigold color to Angus's recommendation of a softer yellow that she calls "room temperature butter." Angus insisted, and, says the owner, "I'm glad she did."

Angus considered the client's firm likes and dislikes a plus, particularly during a whirlwind shopping trip to the Paris flea markets. "We're both huge Francophiles," says Angus, "and we outfitted the whole house in eight hours from the Paul Bert and Serpette antiques markets. We couldn't have done that if my client didn't know to take advantage of a good thing when she saw it." Their efficiency also stemmed from going well prepared with floor plans and a shopping list. "We taught our 12-year-old boys to use a measuring tape. One would measure and the other would take a picture while we negotiated price."

Despite her love for French antiques, the owner's dominant request was for "a home that looks like a family really lives in it." For the custom upholstery pieces in the family room, she requested the same commercial-grade nylon fabric that Angus had used in her weekend home. ("She figured if it had held up with my own teenager, it would hold up with hers too," says the designer.) Jute carpets and matchstick blinds further temper high-style elements in a livable mix. Four ample seating pieces in the living room are covered in the same golden low-pile chenille. "That room is quite small," Angus points out, "but it feels larger with a monochromatic scheme. With the furnishings quiet, everyone pays attention to the collection of African art." And in similar fashion, the newly created space and light are a mellow backdrop to a spirited family life in a home now large enough for all.

Opposite: The dining space (which like the living room was part of the original house) now opens onto the courtyard. The addition, which encompasses a new family room on the first level and master bedroom above, forms the rear wall of the courtyard. An oversize passageway and service area on the left connects the old and the new.

WRITER AND PRODUCER: KATHERINE PEARSON PHOTOGRAPHER: DOMINIQUE VORILLON







Interior designer Martha Angus used glowing colors that reinforce the open flow. Soft hues give each space a distinctive mood but eliminate dramatic contrasts between rooms

Clockwise from top left: In the living room, a Tibetan jute carpet by Stark and golden chenille upholstery provide a warmly neutral background for an art collection. The dining room mural is by Katherine Jacobus. A Masai headrest and necklace and a Tibetan prayer wheel create a vignette on the living room coffee table. Opposite: The owners wanted the room to be livable and not museumlike, so interior designer Martha Angus added comfortable seating with plump damask pillows and a footrest.

THINK OF IT AS A MODERN BACHELOR PAD—but one that lacks a bachelor. Hank Perlman's apartment in New York's Greenwich Village is decorated in masculine blues, has a huge plasma TV over the fieldstone hearth, and dark wood everywhere. But his wife, Heather Perlman, who lives there too, also loves the look. She appreciates the contemporary aesthetic, which—as it happens—was created by her mother, the Los Angeles–based designer Jackie Terrell. Hank and Heather met when they worked together at an advertising agency, but she had moved to Los Angeles by the time Hank bought his New York apartment. He hired architect Abigail Shachat to gut the 2,100-square-foot space and give it sleek walnut veneers, an airy open plan, and light ash floors. Over a year of renovation, he and Heather started to date during her New York visits. When the time came to find a decorator, Hank thought there was more than one reason to hire Heather's mom. "I was hoping and dreaming Heather would be here with me one day," he says. "I also just really like the stuff Jackie does."

Opposite: In the entrance to their New York apartment, Hank and Heather Perlman welcome guests in a graphic fashion. Hank likes blue, so designer Jackie Terrell—who is also Heather's mother—gave him a bold background color. Below: Hank in his office, an open-ended hallway space that can be screened off with a perforated metal door. The door, the walnut veneer, and the other built-in touches are by the apartment's architect, Abigail Shachat.



As the relationship progressed, so did the design. Terrell came up with a look she calls "definitely contemporary, but also cozy and comfortable." Clean lines and bold colors rule the roost, but some of the more angular features are softened by other touches. For every squared-off coffee table, there's a plush red rug made of felt tubes underneath.

The work of Jackie and Heather's friend Jonathan Adler, the acclaimed potter and housewares guru, is abundantly evident all over—the espresso mohair sofa, the lamps, and his signature vases. The dining room table—a combination of nine unique one-foot sections created by three Oregon artisans—shows a willingness on the part of both designer and clients to take chances.

Small examples of visual wit abound in the apartment: Heather, a graphic artist, feels right at home with large metal letters that say COME IN at the entrance. On top of the enormous coffee table book *GOAT*—about Muhammad Ali, or the Greatest Of All Time—Terrell placed a small bronze of a goatlike creature. "You have to have touches of humor," says Terrell. "And it suits them—Hank's a witty guy. Both of them are."

Perhaps the wittiest touch of all is the name of the Adler rug that Terrell picked for the guest bedroom, which sums up the designer's relationship to her clients: "Mother and Child."





ANGULAR FEATURES ARE SOFTENED BY OTHER TOUCHES. **FOR EVERY SQUARED-OFF COFFEE TABLE, THERE'S A PLUSH RED RUG** OF FELT TUBES UNDERNEATH

In the living room, BDDW's tripod lamp stands by curtains made from a Rogers & Goffigon pale wool. The chair and ottoman—Vladimir Kagan designs from Ralph Pucci—are in cashew-colored Ultrasuede. The sofa, in espresso mohair, is by Jonathan Adler, as is the vase on the mantel. The rug, which looks like a shag but is made from felt tubes, is by Patterson, Flynn & Martin. Terrell designed the walnut-and-iron coffee table.



Right: Hank's office seen from the back, with the iconic Eames Management chair. The desk lamp is from New York's BDDW. Hank owned the neoclassical chair in the corner, and Terrell was delighted to incorporate it into the apartment. Below: In the open-plan living room, Terrell installed a dining room table crafted by three Oregon artisans. It's a nine-foot assemblage of a "continuous table" that they created in one-foot sections.



Opposite, top right: Heat
and Jackie in the Perln
kitchen. Architect Abig
Shachat installed wh
ash floors, a Viking ran
and used the same wal
veneer found elsewh
in the apartment. Ter
chose Michele de Lucc
Acquatinta pendant lights
hang over the island. Rig
The Bertoia bar stools
from Knoll. The blue a
visible at right is part of
wall visitors see wh
they enter the 2,100-squa
foot apartme





The guest bedroom (below) is painted with Benjamin Moore's Ice Blue. The bunk beds wo
wonders when Hank's nephews come to visit; but both mothers-in-law have stayed the
at the same time, too. Hank owned the table and chairs previously, and Terrell put a Dav
Sutherland stripe on the seats. The lamp base, a Mylar-covered pot by Jonathan Adler, ha
shade customized by Terrell. The rug is also an Adler design, called "Mother and Chil







Above: The master bedroom is small but serene in Benjamin Moore's Dill Pickle. The headboard was designed by Terrell, and she covered it in a Rogers & Goffigon waxed linen. She put pale blue lampshades on Jonathan Adler lamps. The white wool shag is from Patterson, Flynn & Martin. Left: Hank got his favorite color on the master bathroom's tiles, too. Below: The powder room is clad in two colors of cork. A pocket door leads to the laundry room, where Hank proposed to Heather.



Color for KATIE'S KIDS

Katie Couric and her daughters team with designer Karen Reisler to create bedrooms filled with vivid hues and whimsical personal touches

Opposite, clockwise from top left: Katie Couric (left) and interior designer Karen Reisler, in Carrie's room. An existing chair was slipcovered in Designers Guild Miramar plaid; coordinating Roman shades were made from Paraskeva floral print. Carrie loves Marilyn Monroe, so Reisler looked for vintage posters and framed them, along with the girl's own artwork.

Here's a little-known fact about Katie Couric, the beloved cohost of NBC's T show: She does not like neutrals. "They're boring and they don't wear very well you have children and dogs," she says. "Color is very uplifting."

Color is what Couric got when interior designer Karen Reisler stepped redecorate the bedrooms of her two daughters, Ellie, 14, and Carrie, 10. The r hadn't been rethought since the younger girl was a toddler, and it was time f update. "The most important thing," says Reisler, who has been friendly with ric and her family since the early 1990s, "is to have design meetings with the so that you know what their fantasies are. After that, of course, you work withi parents' parameters, but I like to keep an element of whimsy."

Reisler has a strong predilection for the Designers Guild prints, and it's fr range of these fanciful English fabrics that the girls picked their favorite des Carrie chose a pink and green scheme, so Reisler picked out a matching Desig Guild flocked-pink wallpaper and an inexpensive fuchsia shag rug from Po Barn. Then she played with contrasting designs, slipcovering an existing chai ottoman in a bright plaid and using an overscale floral print on the Roman b and pillows. To tone down the intensity, existing bed and built-in desk, as w doors and trims, were painted in Benjamin Moore's White Dove.

Ellie, initially convinced that she wanted orange and purple, "got cold f says Reisler. They picked out cool turquoise and lime hues together, and wer frequent shopping trips for accessories like the Artemide bedside lamps, a burst mirror, and vintage rock posters.

"I didn't want to fill their rooms with expensive antiques," says Couric. "I wa classic pieces that would work even if one day we change the scheme again. For the bedrooms are comfortable and colorful, with a real sense of fun."

Writer: Roslyn Sulcas Photographer: Eric Piasecki Producer: Doretta Sperduto





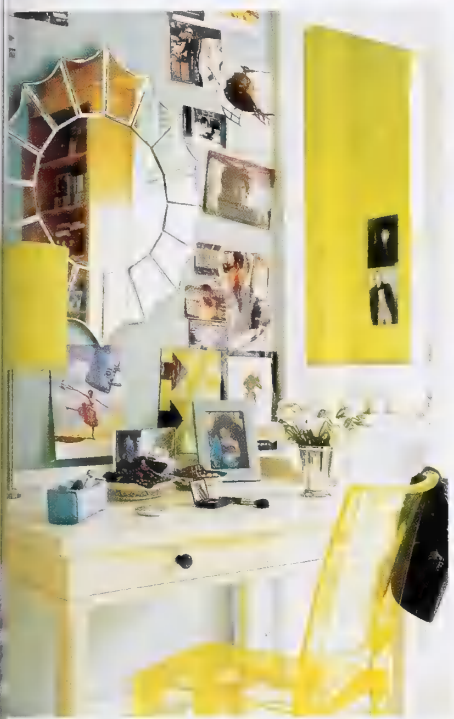




"I didn't want to fill their room with expensive antiques," says Katie Couric. "For now, the bedroom are **comfortable and colorful** with a real sense of fun"









Clockwise from top left: Reisler looked for vintage rock posters for Ellie, who is, she says "obsessed with retro music." An Artemide "lollipop" lamp sits on each bedside table. Couric persuaded Ellie not to paint the built-in bookcases; the honey-colored wood sets off the brushed turquoise Kalamkari Designers Guild wallpaper and lime headboard. A clean-lined Crate and Barrel vanity is paired with a transparent Kartell chair. Opposite: A two-seater Edge sofa is upholstered in Rosca, which has a chartreuse raised geometric pattern over a turquoise base. Tiny squares in the same hues on the Roman window shade pick up on the geometric theme. Both fabrics and sofa are from Designers Guild. For more details, see Resources.

Second Wind

A light-filled Beverly Hills house with spectacular views and impressive original detail is filled with restrained modern furniture and a few surprising touches

WHEN THE FRENCH-BORN, Los Angeles–b designer Chantal Dussouchaud first walked through rustic ranch-style house that others had consider teardown property, she felt an instant affinity with rambling, quirky layout. "Nothing in this house straight, from the beams in the ceilings to the irr lar floor plan," she recalls. "I liked that because I d always think straight."

Perched on a hill with sweeping vistas overlooking erly Hills, downtown L.A., and the Pacific Ocean, 3,800-square-foot house was designed in 1950 by arch Robert Byrd, who created the unusual configuration by lowing the natural terrain of the hilltop site—a rare s egy these days, when land is often chiseled away to m room for a house. Consequently, with a gentle, meande floor plan, there is an abundance of light in every room a view of the garden from almost every window.

While the setting of the house was spectacular, the overall condition the structure looked tired and felt abandoned—only one family had lived there—and it had been on the market for more than a year in 2003. Dussouchaud and her Dutch husband, Harry Dolman, immediately saw potential and were unbothered by its superficial setbacks. "I felt like the ho was saying, 'I've been around a long time; I have a broken leg, a few pimp and my hair is going gray,'" says Dussouchaud, whose forte is bringing des back to life, whether it's a dilapidated house or a battered piece of furniture needed to freshen things up, but respectfully," she adds.

Dussouchaud, whose clients include young Hollywood screenwriters actors, gave the house an instant facelift by painting the dark brown exteri ceramic milky white with a trim of black forest green. While she apprecia the generous eaves (a Byrd trademark) on the south-facing side of the hou Dussouchaud shaved them down a couple of feet to allow even more dir sunlight into the living room, library, and kitchen. "I need that light," she s adding that she likes to keep all the doors open so that she can navigate ea between the inside and outside of the house. The designer also remodeled master bathroom and added a bath to the guest room.

So as not to distract from the ever-present backdrop of original archit tural details and materials—which includes an abundance of wood, an Ital marble fireplace, and an impressive bay window that is one giant 10-foot-l piece of glass—Dussouchaud limited the number of pieces per room. The f nishings are a comfortable but spare mix of family antiques, sleek-lined m ern furniture, and salvaged items that the designer has found at garage sa studio lots, and even nearby streets. Dussouchaud has done everything fr rescuing an abandoned Mies van der Rohe chair from the streets of Hollywo to turning an old door into a lamp. "I'm definitely a 'Give it a second chan kind of designer," she says.

The couple felt an instant connection with the exquisite craftsmanship the house. "It feels like an old country house in Europe," says Dolman. "V real and genuine." But they could not fathom how the carport came to be si at the property's best viewpoint, overlooking a picturesque canyon. So wit simple redesign, Dussouchaud enlarged the kitchen, putting in a new cem fireplace, and transformed the carport into a breezy atelier. Here, the desig immerses herself in everything creative from sketching and sewing to reuph stering a tattered family armchair. Now it offers the best seat in the house the end-of-day sunsets. "This is a house full of great, unexpected, happy s prises," concludes Dussouchaud. Rather like the designer herself.

Opposite: Chantal Dussouchaud lounges on a vintage 1950s leather chair and ottoman. The flat bar chair is by Mies van der Rohe—Dussouchaud found it on the street, squeezed it into her Mini Cooper, and revived it with new plating and upholstery. The bookshelves were custom-built with tight-grain Douglas fir that Dussouchaud removed from beams on the living room ceiling.

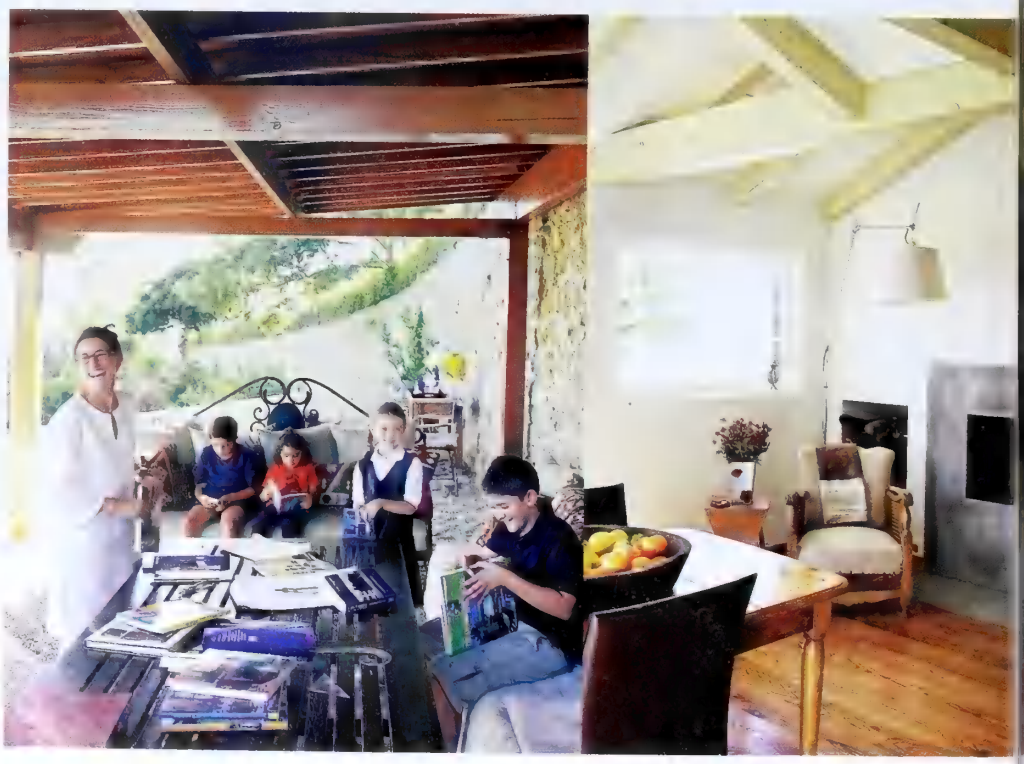


Writer: Elizabeth Terry

Photographer: Edmund Barr

Producer: Char Hatch Langos





Clockwise from above: Dussouchaud's husband, Harry Dolman, designed the atelier's stable doors, made from Douglas fir; the overlapping coffee table is made from two bar tables from Restoration Hardware with the legs cut down and refinished in Eclipse by Benjamin Moore and a coat of Walnut stain. The cement fireplace in the kitchen was custom-built; the Tolomeo Mega floor lamp is from Artemide. The table on the covered patio is from Restoration Hardware; the sofa is made from a wrought-iron four-poster bed Dussouchaud bought at a garage sale and cut in half.



All the mahogany cabinetry is original to the house. Dussouchaud cut the upper cabinet doors and fitted them with glass; then she painted the beamed ceilings white to open up the kitchen. The farmhouse sink is from Villeroy & Boch. The stainless-steel counter tops were put in for easy cleaning and to reflect the light.



The cream-colored sofas and chocolate leather ottoman in the living room are from Crate and Barrel. Dussouchaud designed the coffee table, made of aluminum, Plexiglas, and walnut. The *vaisselier* in the background houses family silver from Holland and France. Opposite, top: The antique desk belonged to Dussouchaud's mother. Opposite, bottom: Dussouchaud designed the sofa and matching ottoman with a walnut veneer base and inlay of aluminum for the upstairs study.











Clockwise from above: Dussouchaud shaved back the eaves of the roof to bring in more sunlight and planted rosemary, lavender, citrus and olive trees in the garden; table is from Restoration Hardware, chairs from Pier One. Dussouchaud carries drinks to friends on the patio. A collection of black-and-white photographs of sailboats in the guest room; the guest bathroom has a small pantry to hold beauty items. The patio table was bought at the Long Beach flea market, and the chairs found at a garage sale. The master bathroom has a Kohler sink in a custom-designed wood unit; Dussouchaud made the mirrors from two Ikea frames that she fitted with glass. The floor rugs are custom-designed leather hides. Four out of six doors in the home are Dutch doors, which Dussouchaud likes to keep open so she can navigate easily between the garden and the inside of the house. For more details, see Resources.





DUSSOUCHAUD KEEPS ALL THE DOORS OPEN SO THAT SHE CAN NAVIGATE EASILY BETWEEN THE INSIDE AND OUTSIDE OF THE HOUSE





ON THE BEACH



A savvy real estate agent transforms a tiny 700-square-foot ugly-duckling house in southern California into a colorful and comfortable getaway with a little help from designer Joe Nye

Writer: Elizabeth Terry Photographer: Jonn Coolidge Producer: Marisa Marcantonio



al contractor and
orer Gregg Abel
esigned all the outdoor
is of Maggie Navarro's
una Beach house,
ging in elements such
he lattice and red brick
o. Opposite: Decorator
Nye on the patio amid
te wicker furniture from
go Seas. The broken
aic tile pot is from Inner
dens in West Hollywood.

In the living room, the black wicker chair and ottoman are from Crate and Barrel. Opposite, clockwise from upper right: The Crate and Barrel sofa is complemented by a faux-bamboo cocktail table by Barclay Butera. In the bedroom, the Chinese red-painted headboard is from West Elm. The vintage Brown Jordan patio chairs are covered in Tropical Spectrum by Giati.



S SOON AS PASADENA-BASED REALTOR Maggie avarro heard about an available property in exclusive Laguna each with a surprisingly affordable price tag, she jumped in e car and headed south. "I bought the house on the spot," she ys, even though she concedes it was "an ugly little house—most an eyesore."

But the real estate–savvy Navarro knew the 1930s seaside ttage had enormous potential as a perfect getaway retreat at she and her family could enjoy. With just 707 square feet floor space, the tiny one-bedroom wooden structure was void any charm or character on the outside. The inside, however, as a different story; it had original oak floors, pitched ceilings, id well-preserved tongue-and-groove paneling (known locally Laguna siding) throughout. But the original color palette was hite-on-white and did nothing to enhance those features.

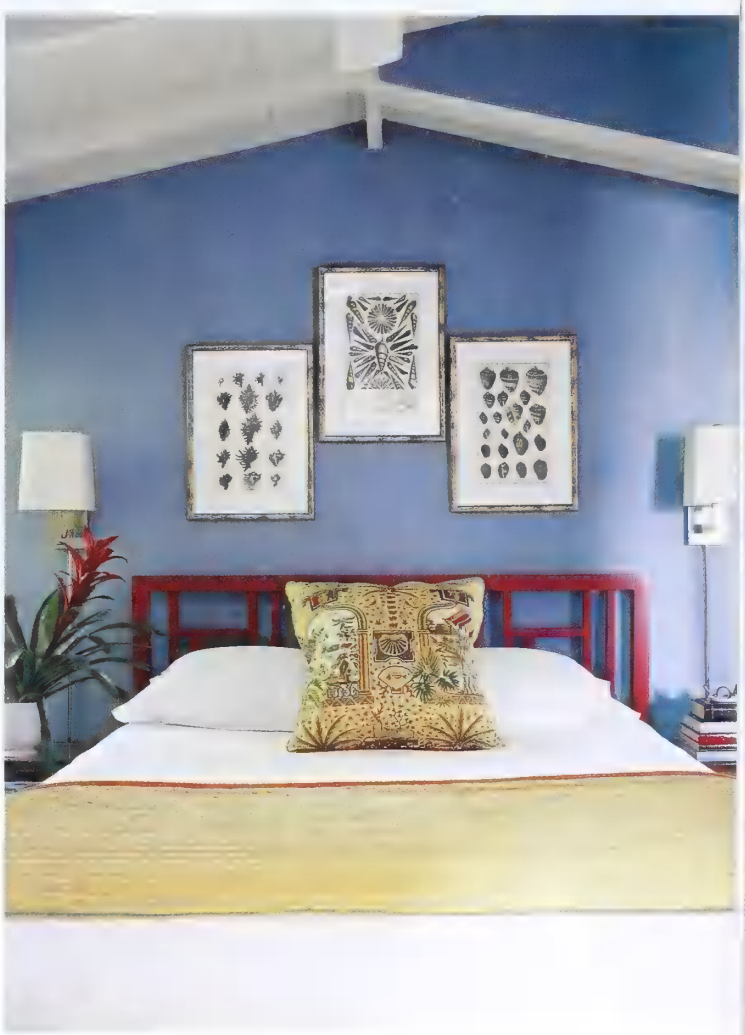
After upgrading the house with modern amenities like new umbing, electrical, heating and air conditioning systems, and ying new oak floors where needed, Navarro was ready for the in part: bringing the house back to life with the help of friend id noted Los Angeles designer Joe Nye, who's known for his isp and colorful design sensibility and adventurous flair.

"The house was intact but a little disheveled," recalls Nye, ho was not afraid to use bold colors on the walls despite e limited room size. "If rooms are small, pale colors don't ake them any bigger." He brought intimacy and charm to e interior by painting the walls with a riot of color: cherry d in the living room, leaf green in the study, and cerulean ue in the bedroom. It was an unusual color palette, inspired v an antique Oriental rug (a garage sale find) that now graces e study.

Maximizing space also became an interesting challenge. Nye worked the cramped 1930s kitchen by bringing in a nifty 24-ch Viking stove and installing under-the-counter small-size ppliances (a refrigerator, freezer, and a mini Miele dishwasher) eatly topped with a handsome and durable honed black gran-e workspace. Decorative antique Chinese export plates from avarro's personal collection displayed on the kitchen wall cre-e an element of surprise. With space at such a premium, Nye









The shelves, scalloped woodwork detailing, and tongue-and-groove paneling in the living room are all original. The Chinese export plate is an antique that belongs to owner Maggie Navarro. Opposite: Small-scale appliances fit under the counters designed by Nye. The lamp on the counter is from Susanne Hollis in South Pasadena.



ransformed the shabby plywood-and-concrete deck into an legant alfresco dining area.

Dressing the house with stylish yet affordable furnishings where Nye's expertise especially came into play. He bought uch of the furniture from Crate and Barrel and embelshed the look with exquisite fabrics from Clarence House. he designer's refreshing spin on mix and match extended to accessories as well. Some of the seashells were found at local junk stores. Others are one-of-a-kind antique treasures—like the 19th-century Italian shell and coral sculptures—that bring a note of sophistication to a home that is essentially fanciful and fun. "This little beach house is filled with humble and grand things," says the decorator. "I love to mix simple things with extravagant gestures."

A consignment-shop dresser with a powder blue speckled finish suddenly became sophisticated enough for the foyer after Michael Berman had it lacquered in ecru. He designed a new front door, with panels of translucent glass, but he didn't tamper with the "very 1960s Mod" grille work. Opposite: A Cylinder lamp from Michael Berman Limited and a vintage Manuel Alvarez Bravo photograph anchor this still life. The paint on the walls is Ralph Lauren's Portrait White.



Writer: Christine Pittel Photographer: Jonn Coolidge Producer: Char Hatch Lan

TOTEM AND TABOO

In a classically Modernist Los Angeles house, designer Michael Berman subverts convention, fleshing out the pure white box with funky furnishings and flocked wallpaper

IN FOR LOS ANGELES, it was a rare find: an intact entury modern house still occupied by its original own- hen Michael Berman walked in and saw the helicopter s. Part of an unusual Modernist development in the Los hills, the sleek one-story structure featured thirteen- tall ceilings, expansive rooms, and a wall of sliding glass s that opened to a David Hockney swimming pool. ee hundred people were panting into their cell phones e open house," recalls Berman. "My partner, Lee Wein- , and I could barely sleep during the bidding war."

eriod-perfect though it was, the house was open to inter- tion. Berman is a designer, and knew how to make this ic his own. "I've lived in this neighborhood for 25 years seen too many of these strong, simple houses turned into carranean' villas. I wanted to preserve its character and mprove on the original bones." His architectural inter- ons were subtle—he removed a wall between the din- oom and foyer to make one large space for entertaining. hquakes had also taken a toll on the marble-tiled floor, e replaced it with glossy slabs of travertine that would e Mies van der Rohe proud.

ut for purists—who believe in white walls and a few ic Eames, Nelson, and Saarinen pieces—Berman is a er, edging into design territory where few others dare ead. "Rather than becoming a slave to museum-style ern furniture, I opted for a more provocative mix," he In the living room, two psychedelic trapezoidal chairs a coffee table engraved with ersatz Mayan hieroglyph- Driving by a yard sale, Berman almost crashed his car a wall when he spotted a pair of Buddha lamps. He's a scavenger by nature, an habitué of flea markets and second-hand shops. His eye gravitates to the dusty castaways in the corner that everyone else has dismissed.

Objects are constantly rotating in and out of the house. By adopting such design orphans as linoleum or white patent leather and resettling them into this crisp, clean context, he makes them respectable again. His breakfast area is painted a "manly" shade of pink (tinged with brown) and furnished with a wood-grained Formica table. The chartreuse headboard in the master bedroom has the wet-lollipop sheen of Naugahyde. In that staple of the 1960s house, the family room, he resurrects flocked wallpaper and manages to marry pieces that are barely on speaking terms, like Chinese antiques and a 1950s coffee table. Energy comes from the unexpected combinations. Blithely oblivious to any conventional notions of high and low style, Berman tosses it all together. "Things that once looked dated now feel fresh and exciting," he says. "To me, nothing is taboo."





HINGS THAT ONCE LOOKED DATED
OW FEEL FRESH AND EXCITING"



Osborne & Little's Floccus wallpaper—flocked with a Chinese coin motif—strikes an Oriental note in the family room, where the TV is hidden behind the eggplant-lacquered doors of an antique Chinese cabinet. No self-respecting Case Study house would have admitted the cozy, traditional Ottoman club chair, upholstered in arabesque-patterned Jim Thompson silk, or the Hudson sofa covered in ribbed chocolate brown cotton; both from Michael Berman Limited.



Not everyone could appreciate the beauty of these groovy 1970s chairs. Berman repla the cracked tile on the living room fireplace with a tailored Lagos Azul stone surround a topped it off with his Dresden mirror.





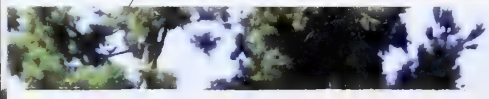




Michael Berman likes big, bold pattern and an unusual palette, which often involves his favorite shades of pink and green. Top left: Iridescent Jim Thompson cotton chenille covers the 1960s sectional sofa by Martin Brattrud. The vintage coffee table is a fantasy in black lacquer and brass. Top right: Berman designed the mirrored mahogany bar and paired it with Danish Modern bar stools. Above left: In the breakfast area (complete with original wall phone), the wood-grained Formica table is surrounded with Berman's Holiday chairs, upholstered in dazzling white patent leather. The vintage hanging lamp is made of circles of stainless steel and frosted glass. Above right: The bedspread in the master bedroom is made from vintage curtains and the headboard is covered in Limelight Roxy from Larsen.

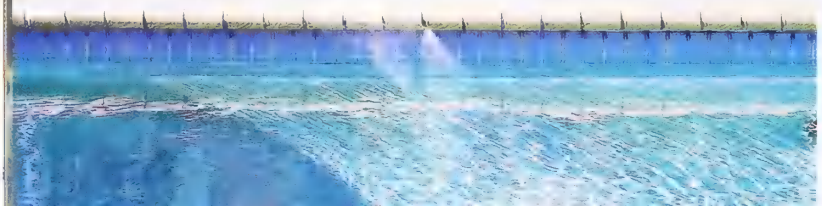














This view: A luminous 1950s French lighting fixture hovers over the sofa in the living room. Nailheads adorn Berman's Tangier hassock by the sliding glass door. The Biltmore outdoor patio chairs are also part of his furniture line and were inspired by an original salvaged from the old Biltmore Hotel in Palm Springs. Opposite, clockwise from top left: A Burmese Buddha presides over a water fountain in the courtyard. Berman laid a linoleum floor in the kitchen and stained the original walnut cabinets the color of black tea, to set off the white tile on the countertops. In the master bath, striped palazzo curtains in Victoria Hagan fabric from Holly Hunt hang on either side of the sunken tub and offer a graphic counterpoint to the Dunn-Edwards Perfect Pear paint on the walls and ceiling. Designer Michael Berman (in hat) and Lee Weinstein. For more details, see Resources.


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PASSIONS

UNNING FURNITURE, A TABLE FOR SMALL SPACES, A DAZZLING ART COLLECTION, AND A VISIT TO ONE HOT TOWN ARE THE HIGHLIGHTS ON THIS MONTH'S MENU



ARTISAN
In the shadow of the Brooklyn dge, three young oodworkers are me examples of a rgeoning design community.

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WEEKEND SHOPPER
Our intrepid flea market habitué converts a pair of antique benches into dual-use pieces perfect for a small space.

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LONG WEEKEND
Great music, magnificent food, hip hotels, and fabulous parks keep Austin, Texas, quirky but cool for visitors and locals alike.

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ART FEVER
Works by Jasper Johns and other eminent artists play a key role in the decor of a collector's Baltimore apartment.

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The Boys From Brooklyn

Across the East River from the big city, three young furniture designers are consummate examples of what a vibrant design community has to offer

THREE YOUNG WOOD CRAFTSmen who create dazzling, distinctive modern furniture are emerging as key players in an ongoing artistic renaissance taking place in Brooklyn.

In the neighborhoods of Williamsburg and DUMBO—an acronym for Down Under the Manhattan Bridge Overpass—one can admire the custom furniture designs of Jonah Zuckerman, Robert Martin, and Scott Braun. The three have markedly different styles but share a commitment to craftsmanship. Wood, they agree, is a noble material and should be honored in all its burls, gnarls, and knots.

Zuckerman has formed his own company, City Joinery, where he constructs furniture using primarily solid woods (as opposed to less costly veneers) and specializes in rare varieties like sycamore, ambrosia maple, and curly birch.

Martin works in a large sun-filled studio in the Brooklyn Navy Yard. "I have a kind of mystical attachment to wood," he says. "I am keenly aware that it was once a living thing."

Unlike Zuckerman and Martin, Braun's work results almost exclusively from private commissions. He creates sculptural pieces inspired by his clients' imaginations. "All my work is one of a kind, one at a time," he says.

Their work is on demand, but not inexpensive. Some chairs cost $700, while large, custom-made pieces can go for as much as $20,000.

WRITER:
STEPHEN HENDERSON

PHOTOGRAPHER:
ERIC PIASECKI

PRODUCERS:
STEVEN WAGNER AND
SAMANTHA EMMERLING

Jonah Zuckerman

The unofficial scholar of the three, Zuckerman graduated from Brown and Harvard, earning a master's degree in architecture from the latter. H enjoys researching Brooklyn's industrial history and points out that his company is located in a historically significant reinforced concrete buildi

As a craftsman, be believes in the value of using time-honored techniques to construct modern furniture. He also proudly points out tha all of his materials come from environmentally sound sources, an ecolog commitment that is also espoused by Scott Braun and Robert Martin.

When building his signature designs, such as a dining table with a rectangular surface split lengthwise down the center and joined with an extrusion of aluminum, Zuckerman uses hand-planed wood as well as wood trimmed by machines. He also schools his employees and apprentices in the patient pleasures of using sandpaper.

"You rub and rub, which is how the surface gets its luster, smoothnes and silkiness," he explains. "I tell them, 'Sanding is where you love the wood.'" City Joinery's website is at www.cityjoinery.com. His furniture, along with Martin's and Braun's, can also be viewed at www. brooklyndesigns.net, which displays work by a group of Brooklyn artisa







Working in his sun-filled factory space in the Brooklyn Navy Yard, Robert Martin inspects his stackable garden armchair for flaws. Below: Standing on his expandable dining table is an assortment of mahogany chairs; in the foreground is an adjustable lounge and ottoman, one of Martin's most successful designs. Bottom: A closer look at the expandable table, which comes with two leaves.



Robert Martin

Robert Martin found his way into furniture making after earning a degree in painting from Tulane University in New Orleans. One of his trademarks is "book matched" surfaces, a process in which he pairs long slabs of wood, sliced horizontally from the same trunk, and binds them together side by side like consecutive pages in a book. Martin's work falls into two fairly distinct realms. He makes exquisitely pared-down tables, benches, desks, and bookstands from uncommon woods like mesquite or tiger maple (often maintaining the wood's original bark layer for the piece's edge), as well as a unique line of garden furniture made out of laminate-bent mahogany. This process involves taking thin strips of mahogany and adhering them together with boat builder's glue. Pressed into molds, these swooping shapes become the base for curvilinear chairs that don't need glued joints—what Martin calls "the Achilles heel of outdoor furniture"—between their seat and legs. His work is available through his website at www.robertmartindesigns.com.



cott Braun

contrast to Robert Martin's no-frills aesthetic, ere form follows function, the pieces made by ott Braun appear downright whimsical. As he turns hes into wood in his Williamsburg studio, Braun kes pencil sketches, then miniature models, and en it finally comes time to begin carving, he will en draw with crayon—like a tailor on fabric—on a he has selected personally.

"I don't just go to the lumberyard," he says. "I work h a sawyer in Pennsylvania. We'll look at a trunk d decide how to slice it up. That's where the magic pens. Wood is an organic material. It responds to ention and will tell you what to do as you cut it." Braun was a musician for many years (a drummer), ich may explain his methodical way of composing niture. "I tend to get lost in whatever I do. I am sessive by nature," he says, with a chuckle. "My ces aren't meant to be exchanged in ten years," says proudly. "They are functional art that I hope be handed down to children and grandchildren. client comes to me with that mindset, I'm going thrill them to death!" You can view Scott Braun's rk at his website, www.scottbraun.com.







Top: Scott Braun, sitting on his homemade shave horse—an early American Appalachian design—finishes off a handcarved leg for one of his new tables. Left: Braun's elegant Serif dining table has the look of ivory but is made from holly. Above: Inspired by Carlo Bugatti's whimsical furniture, the Slung Carlo chair uses a combination of black walnut and dyed leather to make a strong design statement.

Shelf Life

Not everyone has four acres and a gardener, but anybody with a windowsill can create a tiny patch of green in even the smallest indoor space

CRAMPED QUARTERS can stymie gardening pursuits—who has room for gardening in a tiny house or apartment with no yard or porch? But would-be green thumbs should look to windows to make the most of underutilized real estate.

LIVING ON THE LEDGE

Craft a plot from a narrow sill by pushing up a bench or table beneath it to maximize its space. Mirror tiles placed beneath pots will reflect greenery and create an interesting pool of light. If the view outside the window is pleasant, don't block it by plunking a big plant right in the middle of everything. Instead, position taller plants off to one side and enhance the view with an arrangement of smaller objects.

If the view from your windowsill garden isn't nice, however, block away. Hang a huge glossy Boston fern at standing eye level. Look for one in an attractive mossy container (the kind with wire hangers) and avoid the awful white plastic version that has given hanging plants a bad reputation. (In fact, in a garden this small, every pot should be special.) Fill the tray underneath with other plants to block the bad view from sill to eye level. To create height from the sill upward, use inverted clay pots as pedestals.

PLANTS THAT WORK

A sunny windowsill is perfect for a sweet arrangement of scented geraniums. The antique houseplants are grown for their attractive aromatic foliage. Try the small-leaved lemon scented, the crispy ap scented, or the velvety marked leaves of the chocolate-sce Small mounds of dianthus also work in a sunny spot; they f in pink, red, or white and smell like cloves. And a selecti tender little succulents can look sculptural and moder requires little attention.



A row of brightly colored cotton roses in different sized terra-cotta pots makes a mini container garden in a small apartment. Such an arrangement can utilize a sunny spot to disguise an unpleasant view.

For a dark window, a fancy-leaved begonia is fantastic paired with a delicate maidenhair fern. For color, grow dium—its leaves look like confetti. Or pick a coleus: I h red and chartreuse type that lights up an otherwise unre able window.

If you travel frequently or tend to ignore your plants grow everything in containers of water that only require to up now and again. Big cuttings of coleus or variegated iv root in a vase and keep fresh for months and months. A v forced amaryllis will surprise the heck out of you by sho up huge flowers to greet you after a business trip. For a subtler thrill, c sprouted acorns and place them on stones in a water-filled dish. Little he ter leaves will sprout and your baby oa eventually be planted outdoors. Subtl all is a beautiful dish of moss that c restored to dewy greenness after we neglect with a simple splash of wate



Expand a sill with tables and plant stands. From left: Trellis side table and high and low pot stands from Marston & Langinger. For more details, see Resources.

WRITER: KATHERINE WHITESID

highlights

'O



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Double Duty

A pair of antique benches gets a modern makeover as dual-use pieces in a city apartment

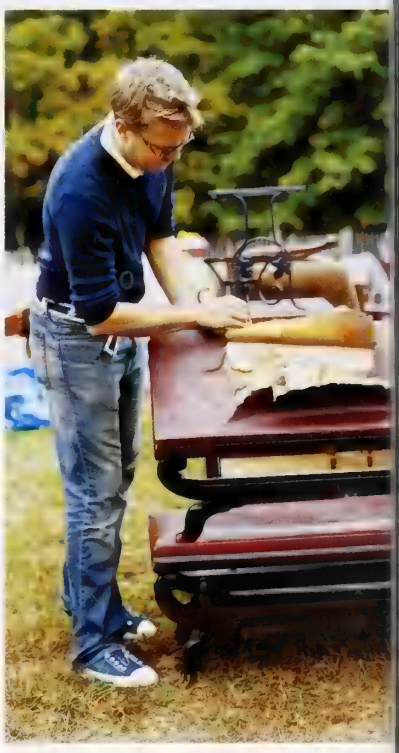


The benches were painted and reupholstered in a black- and-white cowhide from Edelman Leather; they form an ample cocktail table when pushed together. Pony tray from Vera Wang; candelabra from MoMa Design Store; crystal ball from Williams-Sonoma Home.

"IT WAS LIKE walking into the best consignment store in the world—I wanted to own everything," says associate editor Edward Ross of one of the oldest and largest rummage sales in New Jersey. Held biannually in the town of Far Hills since 1921 to benefit the area's visiting nurse association, it has grown into a phenomenon that fills a fairground and attracts throngs.

The appeal is easy to grasp: the charity compiles top-shelf merch that's priced to raise funds, not pull profit, and everything is organized into easily navigable departments (they even hand out maps). "So if you aren't interested in women's shoes, you don't have to see a single heel."

Ross scored in the bon ton barn with a pair of antique benches in a Greek Revival shape for $[illegible]. "I knew with just a little work they'd make great cocktail tables that could double [illegible] extra seating."



THE DIAGNOSIS

Excited to find a pair of benche Ross took stock. "The leather was torn, but of good quality and probably original," he says. A look at their undersides revealed screws, so the seats were removable and he would be able to reupholster them on his own. The legs on one bench were a little wobbly, the result o a slight crack. "Cracking wood often means a piece was storec poorly, in a damp place at an inconsistent temperature, but t damage was slight and I knew it was an easy fix." And one he could also perform himself, with wood glue and clamps.

WRITER: MARIO LOPEZ-CORDERO PHOTOGRAPHER: BRENDAN PAUL PRODUCER: EDWARD ROSS

E TRANSFORMATION

ss was on the lookout for niture that could do double y, and was initially drawn the benches because they ssessed such versatility, their simple, subtly amented shape is what oked him. "The curvy legs t needed an update," he 's, and obliged with several ats of sleek black high-gloss nt that he just brushed Upholstery in a black-and-ite cowhide pulled the nches firmly into the 21st ntury. "It made the frame k modern and transformed at had been stodgy into mething stylish." It's a tamorphosis so complete t the benches now easily tch the hard-edged mour of a Cappellini sofa d red-lacquered cocktail le in the light-filled urban ng room at right.



When pulled apart and cleared the benches provide extra on-call seating

Far Hills rummage sale is d twice a year, in May and ober. Call 908-766-0180 or on to www.visitingnurse.org more information.



"The curvy legs just needed an update," Ross says, and obliged with several coats of sleek black high-gloss paint

Contact Us Do you have a favorite flea market you would like Edward Ross to visit? Send him your suggestions and watch for future excursions. Direct your letters to Weekend Shopper, *House Beautiful*, 1700 Broadway, 29th Floor, New York, NY 10019, or hbmail@hearst.com.

Lone Star Jewel

Austin has it all for visitors and locals alike, but still maintains the quirks that make it unique



Clockwise from top: The Texas state flag hangs in front of the official residence of Texas Governor Rick Perry. A statue of the late blues guitar virtuoso Stevie Ray Vaughan, who made his home in Austin, watches over the Hike and Bike trail on the shores of Town Lake, one of three lakes in and around Austin. The Austin city skyline at night.

WRITER: TED LOOS

The yellow T-shirt said it all: "Keep A tin Weird." Worn by a woman in downto Austin last summer, it speaks volumes ab how far the city, formerly Quirk Central Texas, has come.

Not long ago, Austin—the state ca tal and home to the 50,000-student U versity of Texas hub—was best known its thriving live music scene and for laid-back attitude, as exemplified by movie *Slacker*.

Then people starting spiffing the place Restaurants like Uchi have recently appea on the scene; chef Tyson Cole's take on Ja nese cuisine has gained national praise a will astound any jaded big city eater. Wh Foods, the phenomenally successful prog sive grocery chain based in Austin, recer opened an 80,000-square-foot flagship st that has no rival in the country for vari quality, and design. The Blanton Museum Art came up with a grand new architectu scheme for its worthy collection and becor the country's largest university museum wl its new complex opens in April.

Even MTV's *The Real World* deci Austin was suddenly major-league enough feature in its most recent season. This sn city—where you can still get from the airp to downtown in less than 20 minutes—v getting some big-city credibility.

But the place's idiosyncrasies have har been ironed out. The section of the Lo Colorado River that runs through the is still known quaintly as Town Lake; r dents are as devoted as ever to their bre fast tacos; and the city buses have ra awkwardly attached to their front fenc in case a passenger needs to bring a bic along. With little fanfare, a country-w ern singer will start crooning at the taurant where you're dining, and some your fellow patrons will undoubtedly wearing flip-flops.

So don't worry, yellow T-shirt lady: A tin's still weird, and it's still wonderful.







HOTELS

The Driskill Hotel
604 Brazos St./800-252-9367/
www.driskillhotel.com
This 19th-century beauty is the rare taste of old Texas (LBJ took Lady Bird here), done up in fine cattle baron style. Located in the center of town, it boasts solicitous service and a top-flight restaurant, The Driskill Grill. Light sleepers should ask for a room that faces away from noisy 6th Street.

Hotel San José
1316 South Congress Ave./800-574-8897/www.sanjosehotel.com
Big stars like Gwyneth Paltrow stay here for a reason: This revamped mid-century hotel is the epitome of casual chic, with pared-down modern decor and a sexy air of exclusivity and privacy. Book early.

Lake Austin Spa Resort
1705 S.Quinlan Park Rd./800-847-5637/
www.lakeaustin.com
A half-hour outside of town in gorgeous Texas hill country, one of the country's best retreats is tucked away on a picturesque lake. With only 40 guest rooms and a stunning new spa building (available for day-trippers, too), it has a lock on soothing luxury.

Four Seasons Hotel Austin
98 San Jacinto Blvd./512-478-4500/
www.fourseasons.com/austin
This hotel, which maintains the high Four Seasons standards, is decorated in an attractive Southwestern style with lots of browns and beiges. It's located on Town Lake, giving many of the rooms a water view. Great pool.

RESTAURANTS

Uchi
801 S. Lamar Blvd./512-916-4808/
www.uchiaustin.com
Chef Tyson Cole excels at sushi and sashimi, but he also serves a heavenly glazed quail with pickled ramps—he truly does it all. The Japanese-themed restaurant has turned the heads of the national food press, and you can see why. The attractive interior has a streamlined Orientalism.

Vespaio
1610 S. Congress Ave./512-441-6100
This homey, tin-ceilinged Italian place is a fine restaurant masquerading as a red sauce joint. Wonderful care is given to dishes like *cioppino* (seafood stew), and much of the fresh produce comes from the garden out back. Be prepared to wait.

The Salt Lick
18300 Farm-to-Market 1826/512-894-3117/www.saltlickbbq.com
The best barbecue in Texas (especially the ribs). Located in Driftwood, 30 miles outside Austin.

Guero's Taco Bar
1412 S. Congress Ave./512-447-7688/
www.guerostacobar.com
The place for tacos, located in the hip South Congress area.

Castle Hill Café
1101 W. Fifth St./512-476-0728/
www.castlehillcafe.com
This casual restaurant has serious American fare. It's the perfect place for lunch downtown, where much of the best shopping is found.

Ranch 616
616 Nueces St./512-479-7616/
www.ranch616.citysearch.com
The food here riffs on Western classics like the mixed grill and adds many spicy Tex-Mex touches. Live music adds even more local flavor to this convivial spot.

Wink
1014 N. Lamar Blvd./512-482-8868/
www.winkrestaurant.com
Though it's decorated with whimsy—the chair backs are made from surplus seatbelts—Wink is quite earnest about fresh ingredients and top-notch creative cooking. The menu changes every day, and the atmosphere remains calm and informal. Savvy wine selection, too.

Clockwise from top left: The Courtyard Suite at the Hotel San José, a favorite celebrity haunt. The new 25,000-square-foot Lake House Spa at Lake Austin Spa Resort includes 20 indoor treatment spaces, each with a private shower. In the main dining room of Uchi restaurant, designer Joel Mozersky created a cozy interior with a hint of 1930s-era eccentricity.



SHOPPING

Central Homegoods
512 Rio Grande/512-476-1010/
www.centralhomegoods.com
This loftlike store features new furniture in the vintage modern style. Custom upholstery and woodwork are specialties.

Gardens
1818 W. 35th St./512-451-5490/
www.gardens-austin.com
This beautiful store isn't only for the outdoors. In addition to plants and landscape design, it offers ceramics, fine bath products, and a well-edited selection of books.

Uncommon Objects
1512 S. Congress Ave./512-442-4000/
www.uncommonobjects.com
More than 25 dealers are corralled in this time-warp antiques building. Depression-era items and vintage oddities will catch your eye.

Yard Dog
1510 S. Congress Ave./512-912-1613/
www.yarddog.com
This well-curated gallery has terrific Southern folk art, outsider pieces, and a whole wall devoted to works by and about musicians.

Wildflower Organics
908 N. Lamar Blvd./512-320-0449/
www.wildfloweraustin.com
A high-end home resource that stocks luxury bedding and bath products, assorted decorative items, and even baby clothes.

Spazio
1214 W. 6th St./512-474-5768/
www.spaziointeriors.com
In a huge space, owner Lytle Pressley shows off hard-edged modern and contemporary furniture, most of which is Italian, and books on art and design.

By George
524 N. Lamar Blvd./512-472-5951
This is a mini-Barneys specializing in hip contemporary clothes for both men and women. Shoes are among the highlights.

SIGHTS

Lady Bird Johnson Wildflower Center
4801 La Crosse Ave./512-292-4100/
www.wildflower.org
The former first lady, who is now 93, ensured her legacy as a stellar conservationist when she founded the center in 1982. A visit to the beautiful trails and grounds makes for a bucolic, family-friendly outing.

Blanton Museum of Art
200 East Martin Luther King Jr. Blvd./
512-471-7324/www.blantonmuseum.org
Already one of the country's top university art museums, the Blanton becomes the biggest when its new complex opens in April. Its strong collection—particularly the American and Latin American holdings—will be shown off in grand European-style galleries.

Whole Foods
525 N. Lamar/512-476-1206/
www.wholefoodsmarket.com
The enormous new flagship store (with corporate HQ adjacent) of the famed organic and natural foods chain has a gelato bar, an 1,800-bottle wine shop, 600 cheeses, a walk-in beer cooler, and restaurants serving the store's incredible bounty.



Harry Ransom Center
21st & Guadelupe Sts./512-471-8944/
www.hrc.utexas.edu
This world-class archive has one millio books (including a Gutenberg Bible); fi million photographs (including the ver first one); and countless other treasure You don't have to be an academic to use it—just show up and search the collection online, then request to see a specific item. Start with the renovated first-floor exhibition space.

From top: A view of the capitol. Visitors can enjoy canoeing on Town Lake in Zilker Park, which includes Barton Springs Pool, a spring-fed swimming hole that stretches more than 900 feet.


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ART FEVER

Works by Jasper Johns and other great artists take center stage in Thomas and Clair Segal's Baltimore apartment

Writer: Christianna McCausland
Photographer: John M. Hall
Producer: Doretta Sperduto

The credenza in the master bedroom (opposite) is framed by a series of vintage photographs by Harry Callahan entitled *Barbara and Eleanor Nudes*. The series of 43 photographs fills the bedroom walls. Thomas Segal explains that while he and his wife select their artwork together, "the Callahans were her inspiration."



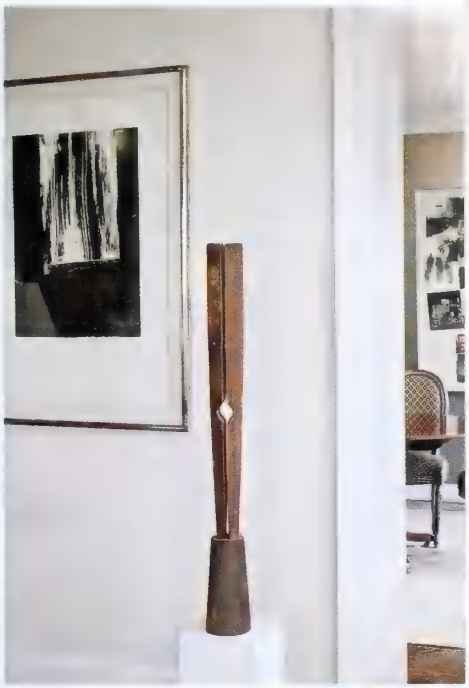


Opposite, clockwise, from top left: A sculp
by Sol LeWitt; *Corpse and Mirror*, a silkscree
Jasper Johns, who is extensively represente
the collection; an untitled sculpture by Ben
Pepper and *Untitled (Ruler) II* by Jasper J
(Robert Rauschenberg's *Waterstop* is visible in
dining room); Roy Lichtenstein's *Surrealist H*
Wooden Book sculptures by Richard Artschwa
and Dorpal French linen carpet by Stark; Ellsw
Kelly's *Black with White Triangle* (at left), *Ta*
and *Flags I* are both by Jasper Jo

Interior designer Nicholas Pentecost used minimally patterned upholstery and neutral tones, seen here in the Quadrille fabric selected for the dining chairs and the handwoven Gregory Newham carpet, to set off the Segals' artwork, including *Roman Notes* by Cy Twombly.







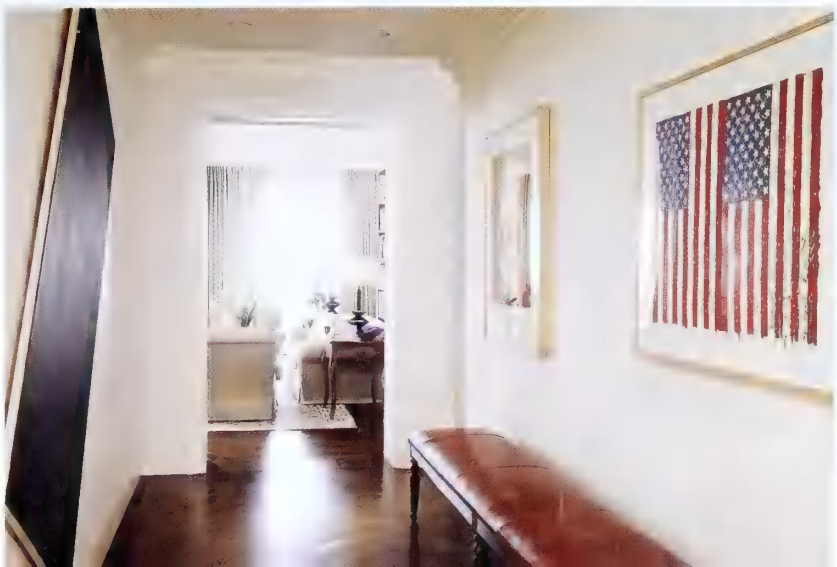
OMAS SEGAL AND his wife, ir, are natural collectors. He owns art gallery, she's a professional fund- er for cultural institutions, and both the children of art enthusiasts. Only view from their Baltimore, Mary- d, apartment rivals their art collec- n, which includes works by the likes Wolf Kahn, Roy Lichtenstein, and id Hockney, as well as more than 00 art books and catalogues.

"I look for pieces that are strong color and form," says Thomas, who gs a dealer's keen eye and an art lov- passion to the collection. "I imag- the work hanging on the wall in the seum of Modern Art with Picasso he same room, and imagine if this ce can measure up in that room, inst what is known as fine art."

Despite the collection's size, the gals' apartment feels like a home, a gallery. "We wanted to make this mfortable environment," says Clair. rt of that is surrounding ourselves h the things we love."

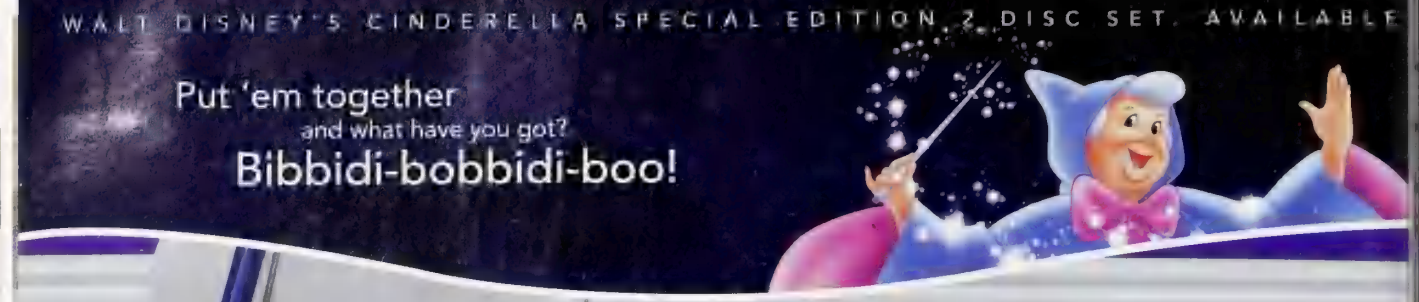
According to the couple's New k–based interior designer Nicholas ntecost, neutral tones and a strong se of balance between art and ign allows the Segals' collection to he without overwhelming the space. here's a sense of serenity about the ce," he says. "It's one of my favorite jects because it is such a wonderful lage and it's so personal."

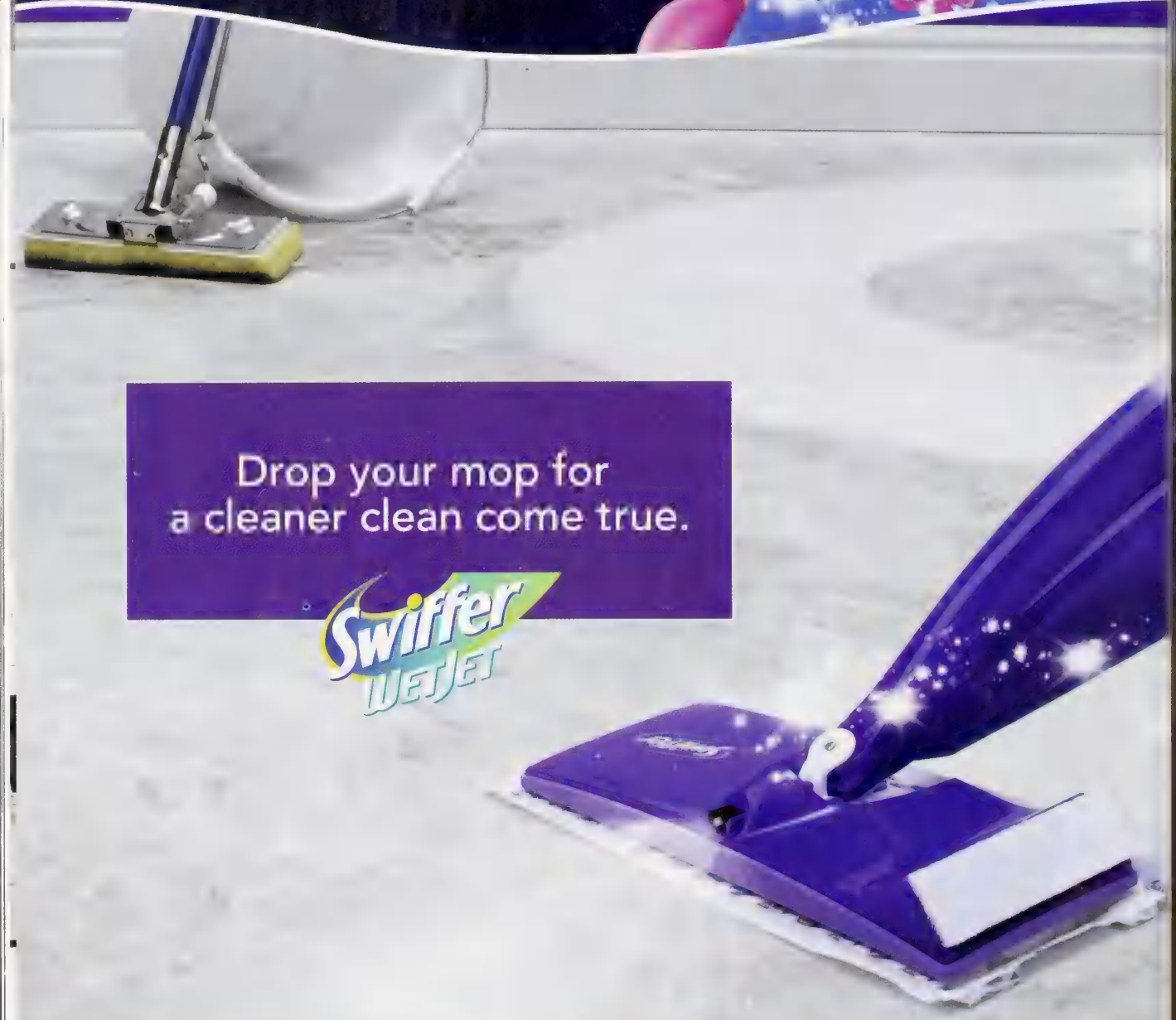




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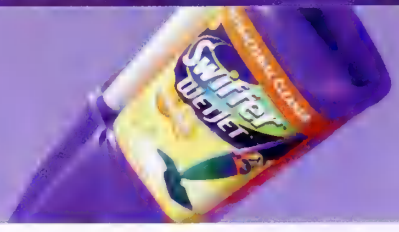
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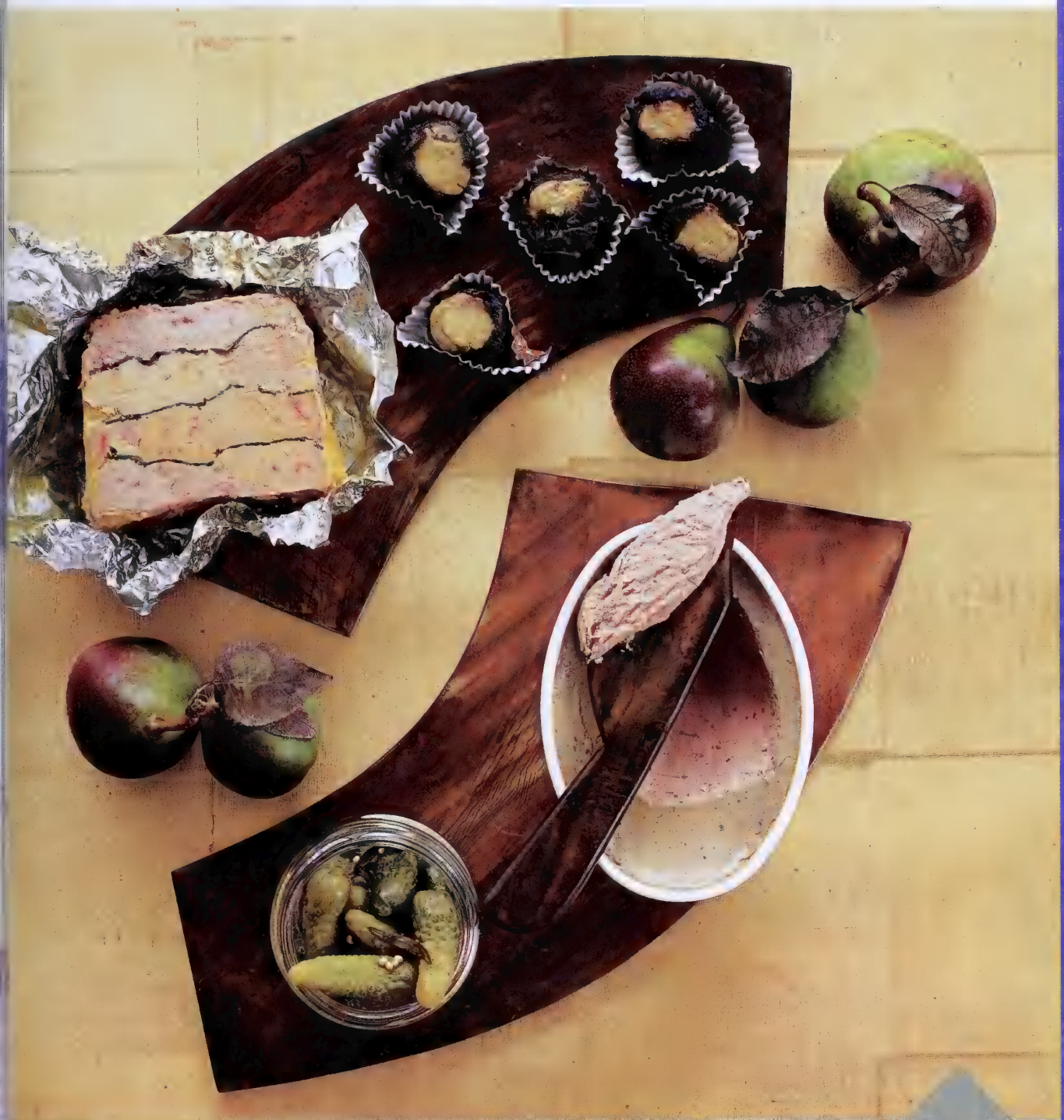
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ENTERTAINING

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AN WITH A PLAN
nthony Monaco
leads a busy
fe in which he
vertheless finds
e to entertain—
h enlisted help.
Page 93

ENTERTAINING WITH DAVID STARK
Send guests home from a New Year's affair with colorful customized favor boxes.
Page 98

SPIRITS
Sparkling wines form the bases for effervescent cocktails that make fun, festive drinks for holiday soirees.
Page 102

BE PREPARED
Stocking just five staples will put you in good stead for quickly feeding unexpected visitors with panache.
Page 104

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A Man With a Plan

A busy entrepreneur with limited time still manages a gracious fete with a little help

THE PRINCIPAL of A.M. Collections, a New York–based carpet and fabric company, Anthony Monaco runs a bustling business that requires frequent travel. Although he is on the road as often as 20 days out of 30, his inborn passion for parties means that he nonetheless entertains at least twice a month. "I grew up Italian in Staten Island," he explains. "My grandmothers were retired, and there were always sheets of homemade pasta lying around; it was a constant food orgy."

Hosting parties on a busy schedule demands a little cleverness. Monaco enlists professionals like chef Valentin Sidzinskiy, who devised a menu for a recent dinner party served to a crowd of friends, business associates, and their welcomed tagalongs.

Guests were entertained in a downtown Manhattan apartment, where Monaco has placed an emphasis on comfort. Deep down-filled sofas are covered in soap-finished linen with an extra soft touch. French 1930s dining chairs retain their original well-worn red leather upholstery. "I'll never re-cover them," says Monaco. "It lets people know I'm not such an uptight guy."

It's a perspective Monaco cites as key to a great event. "Be yourself and serve what you like," he says. "You'll be relaxed and your guests will be too."





Anthony Monaco (top) offers guests hors d'oeuvres of sweet potato and avocado in his New York apartment. From left: Alma Qeraxhui, Jennifer Missoni, and Mamoonah Yaqub. Above: When pressed for time, Monaco orders flowers from a florist rather than dealing with them himself; this colorful arrangement is from Zezé, one of his favorites.

MENU

SELECTION OF RAW MILK CHEESES FROM CATO CORNER FARM

ROASTED PEPPER SOUP WITH VODKA CREAM AND CHIVES

JAPANESE SWEET POTATO COINS WITH AVOCADO AND CHERRY TOMATO

WINE: 1999 La Scolca Gavi di Gavi

CURRY COCONUT LAMB SKEWERS

WHITE TRUFFLE RISOTTO

WINE: 1997 Castello Banfi Brunello di Montalcino

WARM CHOCOLATE ALMOND MILK

FAIR TRADE CHOCOLATE TRUFFLES

WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: FRANCES JANISCH PRODUCER: EDWARD ROSS

PREPPING THE PARTY

Hired help is a boon for a time-strapped bon vivant. While he often lends a hand with the cooking and loves to accompany Studzinskiy on food shopping trips, Monaco leaves much of the kitchen work to the pro, which alleviates event-day stress. Studzinskiy arrives two hours before guests, freeing Monaco to do last-minute tidying up.





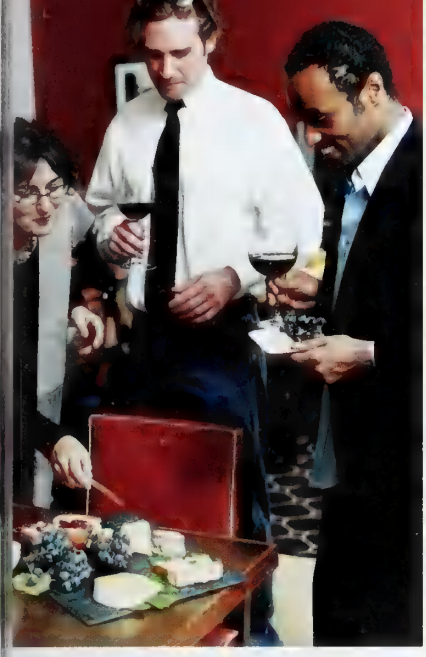
Lamb marinated with curry leaves, coconut, and cumin was served as a main course. Left: Studzinskiy—whose pedigree includes stints for Jean-Georges Vongerichten—threads the skewers. A self-styled "food apothecary," he now specializes in healthful cooking with organic and natural foods for private clients.

"BE YOURSELF AND SERVE WHAT YOU LIKE. YOU'LL BE RELAXED AND YOUR GUESTS WILL BE, TOO"





Above: Roasted pepper soup was presented in coffee mugs. Right: Guests gathered in the living room and dining rooms, which both open onto the kitchen, adding to the laid-back vibe.









SPECIALTY COCKTAILS MADE EASY

"I always try to have some sort of fresh fruit purée at a party, along with a full bar," says Monaco. Simple but sophisticated libations like a huckleberry martini (above) are often just a matter of mixing liquefied fruit with vodka and simple syrup. Puréed pears, peaches, raspberries, or blueberries make for excellent concoctions.

Top left: Guests Yaqub, Christian Gutowski, and G. Desta sample the cheese plate (left), a selection of raw milk cheeses from Cato Corner Farm in Connecticut. Bottom left: Chocolate truffles made with cocoa nibs, vanilla bean, cream, and shea butter were piled in Chinese-style soup spoons and brought out as part of the dessert course.

Picking Music

"I start off with anything that's loungey," says Monaco. The languid sound of Brazilian Girls (right) fits that bill. Things aren't subdued for long, though. "Everyone has an iPod," he says. "I have a dock connected to the surround sound, so as the night progresses people plug in their iPods with their own music—it gets the party started and is a cool way to get to know people."



The party season is here again. This year, make entertaining easy yet more stylish with our roundup of disposable and reusable tableware

AT YOUR DISPOSAL

TAKE YOUR PICK Black lacquered chargers made of resin add a high-quality look at a reasonable price. Hand-washable but not dishwasher-friendly; $7 each from Caspari: 800-227-7274. Silver/pearl Dots dinner plates, $6 for 8, are paired with pearl/silver Dots salad plates, $4 for 8, for the right bit of sparkle from Caspari. A gracefully curved DuraClear Rocks glass makes unexpected use of shatter-resistant polycarbonate; $45 for 6 from Williams-Sonoma: 877-812-6235. Forget your wedding silver—choose this remarkably realistic Looks Like Silver flatware instead; $10 for a 24-piece set of each utensil from Plum Party: 800-227-0314. Red/white Dots dinner napkins were inspired by a piece of grosgrain ribbon; $7 for 20 from Caspari.



WRITER: LISA McG
PHOTOGRAPHER: D ADDAD
PRODUCER: SAMANT MERLING


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JUMP-START

your new year with a new workout

Sometimes the biggest hurdle to exercising is staying motivated. If you've been doing t same workout for a while, chances are you may be getting bored. Consider signing up something you've always wanted to try, like indoor rock climbing or yoga. In addition to feeli more motivated, you may end up feeling fitter as your body responds to the new activity.



Winter Water Wisdom

Remember to drink eight gla of water a day, even during co months. Whether jogging in park or skiing down the slo your body is losing wate many ways, including persp tion and breathing. The aver person loses approximately liters of water per day. Drink water helps replenish the body's supply of fluids.



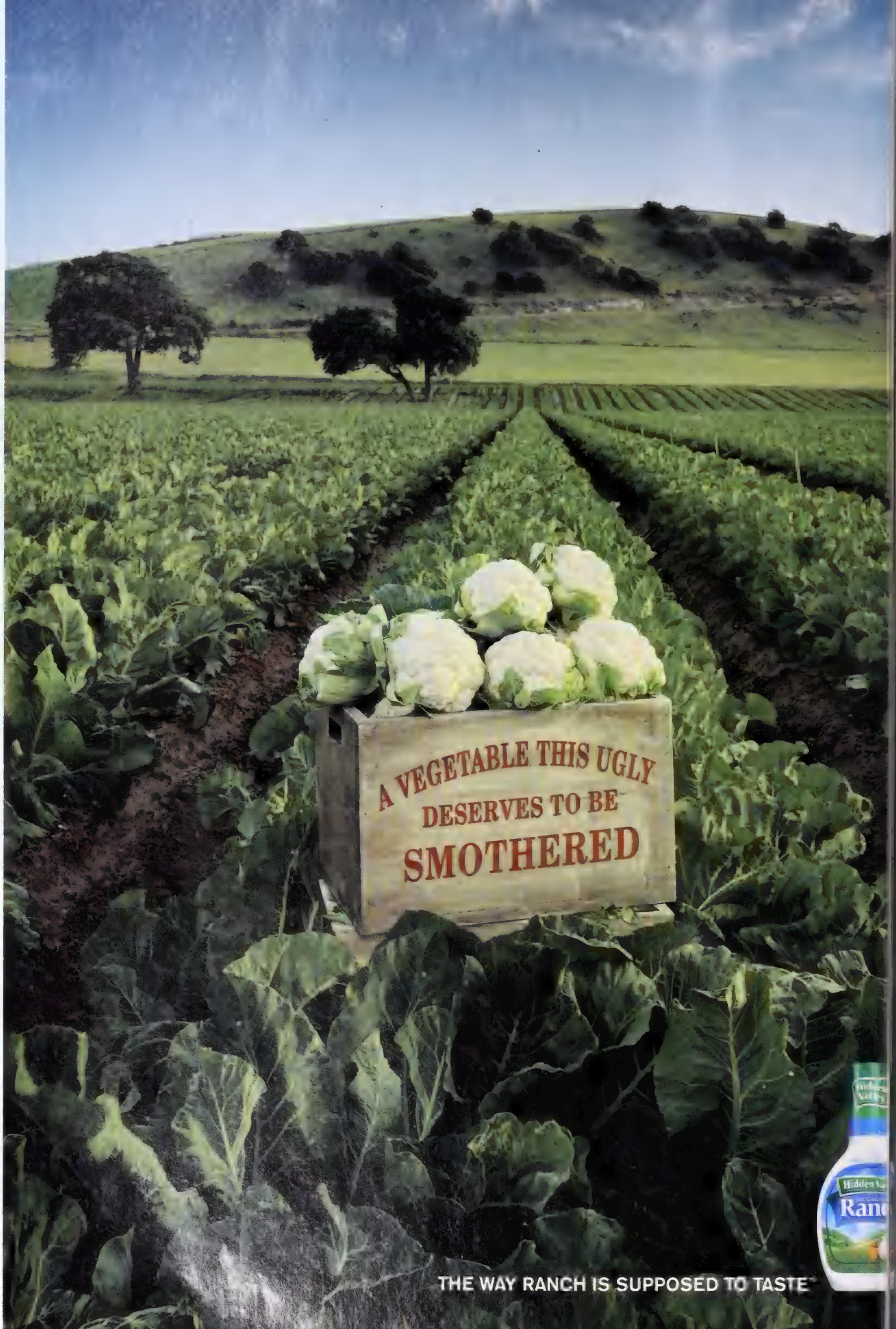
Refresh Your Routine

Try something new this year to increase your calorie burn. Exercise in "intervals" when doing cardio workouts—pick up the pace every few minutes and then return to your usual speed. This will challenge your body a bit more so you can make the most of your workout time. Adding weights to your exercise routine is also a great way to jump-start your metabolism. No need to bulk up like an Olympic weightlifter. Just toning up your muscles a will make you feel healthier and help you b more calories.

If you're new to exercise, set realistic go Make it a point to take the stairs instead of elevator. Try walking ten minutes every day ther outdoors or on a treadmill at your local g When ten minutes seem easy, add five or m minutes to your walking routine. The point i keep moving.

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IS HE THE ONE



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HE IS / HE ISN'T

When he arrives at your door...

He Is If he looks professional.

He Isn't If you can tell he had a chilidog for lunch.

When he enters your home...

He Is If he puts shoe covers on to protect your carpet and floors.

He Isn't If he gives you the number of a carpet cleaner and says, "You'll be needing this."

When you ask for an estimate...

He Is If he hands you a pricing menu that shows what every repair will cost.

He Isn't If he says, "How about a guesstimate instead?"

When he finishes the job...

He Is If he leaves his work area as clean as when he started.

He Isn't If he glances around at the mess and says, "Looks like you're the one who has a job to do now."



When you ask for an explanation of the problem...

He Is If he gives you a clear and detailed answer.

He Isn't If he says he'll need to speak to his lawyer before answering any questions.

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- "Wow. My estimates aren't usually this far off."
- "Holes or not, it's still my lucky shirt."

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Mr. Rooter™ PLUMBING

Party Favor Kits

Create customized boxes as whimsical and personal New Year's gifts that guests won't soon forget



THE INSPIRATION

A thwarted shopping impulse prompted David Stark to dream up party favor kits. "It was a great excuse to finally buy all the fab stuff I'd always come across in specialty stores, but never have the opportunity to use," he says. He likens composing a box to curating a tiny art exhibit. After picking a theme, "it's about hunting and gathering skills and how you pull objects together." Custom boxes can be as elaborate or simple as the occasion demands. And inexpensive: In the boxes here, no single object exceeded $20. "They're all just cool little things we found."



GOOD LUCK BOX A New Year's party favor kit is comprised of charms. Star covered a Kate's Paperie box in paper printed with a horseshoe pattern from a com he scanned a penny and enlarged the image to make the gift tag. Cat figurine fro River Mart; pewter wishbone from Swallow; horseshoe from www.horsekeeping.c

WRITER: MARIO LOPEZ-CORDERO PHOTOGRAPHER: TINA RUPP PRODUCER: MARY-ELLEN WEINRIB



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"It's about hunting and gathering skills and how you pull objects together," says Stark. "They're all just cool little things we found"



FORTUNE-TELLING BOX

A graphic black-and-white paper sets the tone for this collection of soothsaying accoutrements (above). Stark first found the paper, then cemented the theme with a Magic 8 Ball. Leather fortune cookies hold personalized printed messages.



NOT JUST FOR NEW YEAR'S

The customized box concept also works for a hostess or birthday gift. "I tailor the gift to the person's interest," says Stark, above. "Like a hikin kit for an outdoorsy friend that included a trail book and canteen—who needs another sweater?" Kate's Paperie (www.katespaper com) will custom-wrap a box in any paper they car placing items in a bag wit tissue paper is still charmi and less time-consuming.

GAME BOX

A rainy-day kit wrapped in red faux-suede paper and lined in metallic turquoise sheets is filled with toys to help pass the time. Such an explosion of bright and happy colors is bound to put a smile on anyone's face. The galosh label was made on a computer and strung with cheery yellow gingham ribbon.





ELEMENTS OF A GOOD GIFT BOX

Use a computer and scanner to create inexpensive custom gift tag templates (above).

Divide boxes into compartments using balsa wood strips from a craft store for a jewel-box effect.

Think about the box's interior; metallic or textured paper linings add color and dimension.

A great box tells a story: "When seen as a whole, all the objects should communicate a charming message," says Stark.

VARIATIONS ON A THEME

Craft a cooking or baking favor kit. A cookie package might include an heirloom recipe for gingersnaps along with the candied ginger and molasses from which to make them. Stark has made kits for a bride known for her brownies and also given boxes containing Asian cookbooks and staples like sesame oil and fish sauce.

"It's about hunting and gathering skills and how you pull objects together," says Stark. "They're all just cool little things we found"



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Fizzy and Fabulous

When you want to add sparkle to a celebration, make cocktails that start with that most festive of ingredients: Champagne!

ONE EVENING DURING a holiday visit to my parents, the cocktail hour arrived—and for the first (and perhaps only) time in my life, I didn't know what I wanted to drink. Scotch and soda, my usual choice, seemed unappealing—and certainly not celebratory. My father looked at my mother. "Are you thinking what I'm thinking?" She nodded and he looked at me. "I'm going to make you something we used to love: a Champagne cocktail." He did, and I loved it so much that it's now one of my favorite drinks, and just about the only thing I imbibe between Thanksgiving and New Year's.

I'd always thought of Champagne—and by extension most sparkling wines (Champagnes being the term applied to just those sparkling wines made in the Champagne region of France)—as a stand-alone, something good enough to need no adornment. But Champagne provides a great starting point for cocktails that will add a particularly festive note to any party.

Of course, the question arises as to whether mixing a really good Champagne or sparkling wine with other ingredients is an act of barbarism. Mireille Guiliano, the president of Clicquot, says they feel that Veuve Clicquot is best served *pur et simple*. On the other hand Jeffrey Pogash of Moët Hennessey USA, which owns Dom Perignon (and, for that matter, Veuve Clicquot), says their philosophy is to enjoy it any way you like it. In France, it is not at all uncommon for the house aperitif at many restaurants to be a Champagne cocktail called a Kir Royale. It is simplicity itself and utterly delicious.



The choice, really, is yours. I have fallen into the pattern of saving the fine stuff for those times when I really just want a good glass of Champagne. And I use less-expensive bottlings when I want a Champagne-based cocktail. Whichever way you choose, you'll find that these drinks will start any occasion off with good cheer.

GLASS ACT Champagne doesn't always have to be served in a traditional flute. Here, a Martini glass (Enox, $190; by Baccarat: 800-777-0 shows off the inviting golden hues classic Champagne cocktail.

WRITER: MALACHY DUFFY PHOTOGRAPHER: FRANCESCO MOSTO
PRODUCERS: MALACHY DUFFY AND SAMANTHA EMMERLING



WASHINGTON WINNER Domaine Ste. Michelle, from the Pacific Northwest, is a terrific Cuvée Brut. It is well balanced and slightly dry. About $9.

DESERT DELIGHT This Gruet brut sparkling wine is always interesting to serve because people won't believe it's from New Mexico. It is, and very well made, too. About $10.

FRENCH FIZZ The Kriter Brut Blanc de Blancs is made in France, but it's not a Champagne; it comes from Burgundy. This is a lovely sparkling wine that is crisp and refreshing. About $9.

ITALIAN POP Prosecco is a sparkling wine made in Italy, where it is often served before dinner. This Prosecco di Valdobbiadene is light, slightly sweet, and less fizzy than many others. About $8.



T Champagne bottle
er, $8; by Dalla Piazza,
Swissmar: 877-947-7627;
swissmar.com.



UNCORKED Champagne opener, $20; from Williams-Sonoma: 800-541-2233; www.williams-sonoma.com.



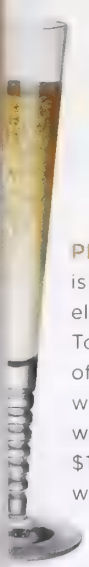
CHILL OUT Silver-plate Vertigo Champagne cooler, $450; by Christofle: 877-728-4556; www.christofle.com.



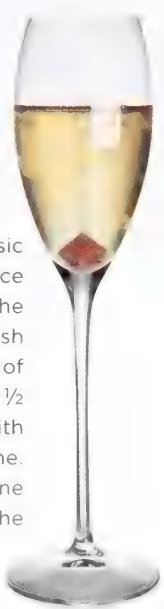
VERY COOL Silver-plate Vows Champagne chiller, $173; from Lauren Home, Ralph Lauren: 888-475-7674; www.polo.com.

X MASTER

n they are served on their own, Champagnes and sparkling wines are usually served in tall tapered es that allow a beautiful display of bubbles to form. If you like these glasses, then by all means use them making Champagne cocktails. Because these are cocktails, however, it's fun to break the mold and try ething different like the pretty take on the classic Champagne coupe shown below.



LOVELY LADY From Aureole in New York, the Julieta combines ½ oz. cognac, ¼ oz. maraschino liqueur, ½ oz. fresh lime juice, and 2 dashes bitters in a shaker with ice. Shake and strain into a flute glass. Top with sparkling wine. Grand Traditional Champagne cup, $355 for a set of six; by Nason and Moretti, available from Moss: 866-888-6677; www.mossonline.com.



PRETTY IN PINK The Kir Royale is one of the simplest, most elegant of Champagne cocktails. To make it, add about ½ ounce of créme de cassis, and then top with Champagne or sparkling wine. Evening Champagne flute, $130; by Steuben: 800-783-8236; www.steuben.com.



TIME-TESTED For a classic Champagne cocktail, place one sugar cube at the bottom of the glass. Splash with three or four dashes of Angostura Bitters. Add ½ ounce of brandy and top with Champagne or sparkling wine. Pouring Point Champagne Flute, $75 pair; from the Wedgwood Vera Wang Collection: 800-955-1550.

FOIE GRAS **The buttery liver calls for little more than good toasted bread (Alison Attenborough likes brioche) and piquant cornichons. When presented on horn servers it's an improvised—and store-bought—feast that couldn't be more glamorous. Clockwise from top left: Whole duck foie gras with truffles from Petrossian. French Kisses are foie gras-stuffed prunes from D'Artagnan, which also produces the foie gras mousse in a crock. Cornichons from Whole Foods. Servers and spreader from Takashimaya. Hand-painted wallpaper background from Studio E.**



Producer: Mary-Ellen Weinrib Photographer: Ngoc Minh Ngo

BE PREPARED

k five staples for rich spreads that are table-ready in minutes and perfect for a season in which nexpected guests are common and time is scarce. Food pro Alison Attenborough explains.



SMOKED FISH With blini in the freezer and cured fish in the fridge, elegant hors d'oeuvres require nothing more elaborate than firing up the toaster oven. "It looks like a million dollars but only takes a minute to do," says Attenborough. From top: Smoked sturgeon, blini, and marinated tsar-cut smoked salmon (a choice cut from the center of the fish), all from Petrossian.



KED SORBET Alison Attenborough
es sorbet (opposite) at dinner parties
-round. "I put Blue Moon's grapefruit
pari sorbet in a tall glass, then pour
r a little extra Campari and a squeeze of
," she says. "With a chocolate-covered
r slice on the side it's just fantastic."
k-chocolate-covered key lime pear from
chiuti Confections.



ESE PLUS A cheese course is classic,
accompaniments like sweet jams and nut
es make all the difference. Right: Almonds
range honey from Williams-Sonoma match
strong flavor of a Bayley Hazen Blue from
mont. Serve fig preserves from Braswell's
ct with Tome Fermiere D'Alsace, a mild
ch cow's milk cheese (near right). Tomato
makes a lively pairing with Azeitao, a
y round of Portuguese sheep's milk. Jam
cheeses from Artisanal Cheese Center.



E-BITE DESSERTS Good chocolate can
ly stand in for dessert. "When served
a cup of coffee, sea-salt caramels are
ect," says Attenborough, who presents
fections at the end of the meal on a
ble slab. Right, clockwise from top:
ond and pecan toffee from Sans Souci.
oked salt and gray salt caramels from
's Chocolates. Signature truffles from
chiuti Confections. Truffles from La
son du Chocolat. Background is Ishi hand-
nted wallpaper from Studio E. For more
ails, see Resources.

HOUSE BEAUTIFUL | resources

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION

22 LITTLE BIG ROOM

Designer. **Lytel Young**; 323-646-8475; lytelyoungdesign.com.

24 SPACE SAVERS

Paints. **1. Muslin**; **2. Desert Boot**; **3. Lake Tahoe**—Ralph Lauren Home (M); 800-578-7656. *Fabrics.* **1**—Bergamo (T); 914-665-0800. **2**—Zimmer + Rohde (T); 212-758-7925. **3**—Voyage; voyagedecoration.com.

26 HOW TO...ORGANIZE YOUR GARAGE

Lattice; **dual bike rack**; **new garden tools**; **ladder**—Home Depot (R); 800-435-4654. **Potting bench**; **pots**; **antique tools**; **watering can**, **gloves**; **seedling trays**—Marston and Langinger (R,MO); 212-965-0434. **Lamps**, Lyra pendant lights—Ikea (R); 800-434-4532. **Bicycles and sporting balls**—Kmart (R); kmart.com. **Tool chest**, Craftsman 5 Drawer Roll Away, in blue, #0965765—Sears (R,MO); 800-549-4505. **Kayak**, Sundance 2—Paragon (R); 800-961-3030. **Rubber floor tiles**, Orange #H225— Pirelli (R); 800-752-2218.

28 A PLACE FOR EVERYTHING

Cabinets and interior design. **Michael and Kenleigh Larock**, Larock Studios at The Drawing Room; 203-661-3406; thedrawingroom.cc. **Wall paint**, Oceanfront 660, trim color, Windham cream # hc-6, ceiling color, ½ formula of Windham cream # hc-6—Benjamin Moore (M); benjaminmoore.com. **Painting** above bed—Kenleigh Larock. **Painting** on wall—Cameron Schmitz. **Handbags** by Glenda Gies—The Drawing Room, see above. **Mica Pillows**, Dransfield and Ross—The Drawing Room, see above. **Chrome hangers** in both closets—The Container Store (R,MO); thecontainerstore.com.

30 SURPRISED BY LIGHT

Pages 30 to 37. Designer. **Martha Angus**; 415-931-8060. *Architect.* **Thayer Hopkins**; 415-434-0320. *Contractor.* Carter Seldon; 415-643-4800. *Structural engineer.* Joe Born; 415-333-7640. *Landscape architect.* Todd Cole; 415-252-0111. *Living room.* **Carpet**, Tibetan jute—Stark (M); 415-861-0466. **Bench fabric**, damask #4489-60, Manuel Canovas—Cowtan & Tout (T); 212-753-4488. *Dining room.* **Dinnerware**, **urns**, Astier de Villette—Sue Fisher King (R,T); 415-922-7276. **Hanging lantern**, Adam Hall, Vaughan—McRae & Co. (T); 415-626-2726. **Mural**—Katherine Jacobus; 415-241-9331. *Breakfast area.* **Hanging lamp**—Paul Ferrante (T); 323-653-4142. **Banquette fabric**, damask—Manuel Canovas, see above. **Table**; **lavastone top**—Sue Fisher King, see above. *Courtyard.* **Wicker armchairs**, **ottoman**—Dunkirk (M); 415-863-7183. *Guest bedroom.* **Fabrics**, toile du Jouy, West Indies Toile—Brunschwig & Fils (T); 415-522-1622. **Plaid fabric**, Mayfair Check—Cowtan & Tout (T); 415-863-3955 *Master bathroom.* **Fixtures**—Waterworks (M); 415-431-7160. **Sink** (C) by designer *Backyard.* **Table**—Sue Fisher King, see above. **Wicker chairs**—Dunkirk, see above. *Master bedroom.* **Four poster bed**, Diego—Sloan Miyasato (M); 415-431-1465. **Duvet and bed skirt fabric**, Danieli Moire in Willow—Nancy Corzine (T); 415-431-1465. **Bed throw**, Teddy, Horton in sage green—Rogers & Goffigon (T); 415-861-1011. **Carpet**, Interlude in Agate—Stark, see above.

38 FAMILY MATTERS

Pages 38 to 45. Designer. **Jackie Terrell**; 323-571-1622; jackieterrelldesign.com. *Architect.* Abigail Shachat, AJS Designs; 212-643-8043. *Office.* **Desk lamp**, Pengu—BDDW (R,T); 212-625-1230. **Eames Management chair**—Design Within Reach (R,MO); 800-944-2233. **Floor lamp**—Ralph Pucci (T); 212-633-0452. *Dining room.* **Table**, Continuous—BBDW, see above. **Chairs**—Cassina (R,T); 212-245-2121. *Kitchen.* **Barstools**, Bertoia Collection—Knoll (M); 800-343-5665. **Cookie jar**; **green bunny**—OK (R,T); 323-653-3501. *Living room.* **Sofa**, custom, Butterfield—Jonathan Adler (R,T); jonathanadler.com. **Sofa throw pillow fabric**, Debutante—Donghia (T); 800-366-4442. **Coffee table**, Simple—Jackie Terrell Design, see above. **Lounge chair**; **foot stool**, both by Vladimir Kagan—Ralph Pucci, see above. **Fabric**, Nova Suede—Henry Calvin (T); 888-732-1996. **Tripod floor lamp**—BDDW, see above. **Vase**—Jonathan Adler, see above. **Area rug**; **red wool felt**—Patterson, Flynn & Martin (T); 212-688-7700. **Wall color**, Tapestry Beige—Benjamin Moore (M); benjaminmoore.com. **Curtain fabric**, Béchamel, Gasoline—Rogers & Goffigon (T); 203-532-8068. *Guest bedroom.* **Bunk beds**, Trace—BDDW; see above. **Coverlet fabric**—Diamond Foam & Fabric (R,T); 323-931-8148. **Fabrics** for bed pillow, chair seat, and window shade—Perennials Fabrics (T); 888-322-4773. **Desk lamp**, Amaryllis; **area rug**, Mother & Child—Jonathan Adler; see above. **Lamp shade**, custom—Paul Ferrante (R,T); 323-653-4142. **Lamp shade fabric**, Como Silk—Silk Trading Co. (R,T); 800-854-0396. **Window shade**, custom—Jackie Terrell Design, see above. **Wall paint**, Ice Blue—Benjamin Moore, see above. *Master bedroom.* **Bed frame**—Duxiana (R,T); duxiana.com. **Fabrics** for headboard, pillow, and curtains—Rogers & Goffigon; see above. **Silk pillow fabric**; **bedskirt fabric**—Donghia, see above. **Throw blanket**—West Elm (R,MO); 866-937-8356. **Area rug**—Patterson, Flynn & Martin; see above. **Left bedside table**—BDDW, see above. **Table lamps**—Jonathan Adler, see above. **Lamp shades**, custom—Paul Ferrante, see above. **Lamp shade fabric**, Como Silk—Silk Trading Co., see above. **Clock radio**—Tivoli Audio (R); 877-297-9479. **Wall paint**, Dill Pickle—Benjamin Moore, see above. *Powder room.* **Vase**, Lantern—Jonathan Adler, see above. **Wall paint**, Merlot red—Benjamin Moore, see above.

46 COLOR FOR KATIE'S KIDS

Pages 46 to 49. Designer. **Karen Reisler Designs**; 212-332-9651. **Chair slipcover**, Miramar/Habanera. **Pink wallpaper**, Komou/Shibori. **Shams and pillow**, Paraskeva/Inessa. **Lampshade**; **striped pillows and bolster fabric**, Eugenia/Rosalina. **Silk thin stripped pillow and bolster**, Francia/Rosalina. **Duvet Fabric**, Surya/Isika—Designers Guild (R,M); 866-781-5695. **Marilyn Monroe photos**—Movie Star News (R); 212-620-8160. **Pink rug and white rug**; **Flokati shag rug**—PB Teen (R,M); 866-472-8336. **Sisal rug**, Simply Sisal in Straw—ABC Carpet & Home (R); 212-473-3000. **Fabric** on headboard and vanity lampshade, Nara/Shibori; **window shade and bedskirt**, Vitrales/Cristobal; **floral pillow fabric**, Karakusa/Imari; **lime chenille pillow**, Rosca; **sofa**, Edge #DGFED2 in Rosca lime/Trezzini—Designers Guild, see above. **Record covers**—Gold Million Records (R); 610-525-4500. **Bedside lamp**—Artemide; 212-925-1588. **Bedside table**, #11-6343701—Pottery Barn (R,MO); 800-922-5507. **Vanity table**, Larsson Ivory desk #402-591—Crate and Barrel (R,MO); 800-323-5461. **Vanity chair**, La Marie in cider yellow—Designers Guild, see above. **Block wall shelves**, #70-4515565—West Elm (R,MO); 866-937-8356. **Bed linens**, Simiane & Paillon—Designers Guild, see above.

50 SECOND WIND

Pages 50 to 57. Designer. **Chantal Dussouchaud**; 310-271-0046. *Sitting room.* **Lounge chair and ottoman**, vintage—Shelter (R,T); 323-937-3222. **Plexiglas vase**—Atelier de Chantal, see above. *Atelier.* **Coffee table**—Restoration Hardware (R,MO); 800-762-1005. *Patio.* **Table**, Montauk—Restoration Hardware, see above. *Kitchen.* **Sink**, Farmhouse Collection—Villeroy & Boch (M); villeroy-boch.com. **Floor lamp**, Tolomeo Mega—Artemide (M); artemidestore.com. **Basket**—Ji Gallery (R,T); 323-931-0888. **Chairs**, Folio in Espresso—Crate and Barrel (R,MO); crateandbarrel.com. *Living room.* **Sofas**, Cannes; **ottoman**—Crate and Barrel, see above. **Coffee table**; **throw**—Atelier de Chantal, see above. **Photo frames**—Ikea (R,MO); 800-434-4532. *Study.* **Sofa**; **ottoman**—Atelier de Chantal, see above. *Master bathroom.* **Sink**, Purist—Kohler (M); kohler.com. **Wall lamps**, Tolomeo—Artemide, see above.

58 ON THE BEACH

Page 58 to 63. Designer. **Joe Nye**; 310-550-7557. *Outdoor area redesign.* **Gregg Abel,** Gregg Abel Construction and Design; 949-497-3442. *Outdoor design project superintendent.* Paul Louis, Gregg Abel Construction and Design, see above. *Patio.* **White wicker furniture**—Indigo Seas (R); 310-550-8758. **Mosaic tile pot**—Inner Gardens (R,T); 310-492-9990. *Living room.* Paint, Santa's Suit #1336—Benjamin Moore (M); 800-672-4686. **Black wicker chair and ottoman**, Edgewater (similar available)—Crate and Barrel (R,MO); 800-996-9960. **Chair and ottoman fabric**, La Favorita #33973-2—Clarence House (T); 212-752-2890. **Pillow fabric**—Côte d'Azur—Clarence House, see above. **Chinoiserie side table**—Susanne Hollis (R,T); 626-441-0346. **Lamp**, Aurora Double Gourd in Blanc de Chine—Christopher Spitzmiller (R,T); 212-563-1144; christopherspitzmiller.com. **Painting** by Tim Solliday—Michael Hollis Fine Art (R); 626-441-4333. **Sofa**, Potomac; **media cart**, Elements—Crate and Barrel, see above. **Sofa fabric**, La Favorita #33973-2—Clarence House, see above. **Cocktail table**—Barclay Butera (R); 323-634-0200. **Blinds**—Drapery Showcase (R,T); 949-587-1002. *Bedroom.* **Headboard**—West Elm (R,MO); 866-937-8356; westelm.com. **Wall sconces**, Duncan—Crate and Barrel, see above. **Hurricane** (close-up, shelves), Palmer—Crate and Barrel, see above. **Paint**, Whipple Blue #HC-152—Benjamin Moore, see above. *Patio.* **Coral patio set**, vintage—Brown Jordan (M); brownjordanfurniture.com. **Chair fabric**, Tropical Spectrum—Giati Designs (T); 805-965-6535. *Kitchen.* **Lamp**—Susanne Hollis, see above. **Stove**—Viking Range (M); 800-467-2643. **Mini dishwasher**—Miele (M); 800-843-7231.

64 TOTEM AND TABOO

Pages 64 to 71. Designer. **Michael Berman**; 323-933-0220. *Entry.* **Cylinder lamp**—Michael Berman, see above. **Wall paint**, Portrait White—Ralph Lauren Paint (M); 888-475-7674. *Family room.* **Sofa**, Hudson; **chair**; **ottoman**—Michael Berman, see above. **Fabric on chair**, Bergamo—Kneedler Fauchère (T); 310-855-1313. **Wallcovering**—Osborne & Little (T); 212-751-3333. *Living room.* **Sofa fabric**, Jim Thompson Silks—Kneedler Fauchère, see above. **Tile** on fireplace, Logos Azul—Walker Zanger (T); 877-611-0199. **Mirror**, Dresden; **hassock**, Tangier; **outdoor dining chairs**, Biltmore—Michael Berman, see above. *Master bedroom* custom; **mirror**, Bubble—Michael Berman, see above. on bed, Roxy, limelight—Larsen (T); 212-647-6900. **Chairs**, Holiday—Michael Berman, see above. *Master room.* **Shower drapery fabric**, Victoria Hagan—He (T); 310-659-3776. *Outdoor area.* **Outdoor dining ch** more—Michael Berman, see above.

78 SHELF LIFE

Marston & Langinger (R,M), 117 Mercer St., N 10012; 212-965-0434.

80 DOUBLE DUTY

Flea Market—Far Hills Rummage Sale; 908-7 **Cowhide**, Cavallini unendangered species—I Leather (R,T); 800-886-8339. **Natural black calf** Wang—Syratech (R,T); 888-747-0475. **Gemini can ers**—MoMA Design Store (R,MO); 800-447-6662 **sphere**—Williams-Sonoma Home (R,MO); 888-922

86 ART FEVER

Pages 86 to 89. Designer. **Nicholas Miles Pentec** 750-1915. **Thomas Segal Gallery**; 410-235-1500 (a **Vintage photos**, *Barbara and Eleanor Nudes* by Ha han. **Chair cushion fabric**, client's own needlepoi *area.* **Painting**, *Roman Notes* by Cy Twombly. **Wal** by Roger Arlington (T); 212-752-5288. **Chair fabr** drille (T); 212-753-2995. *Living room.* **Sculpture** b Witt. **Sofa fabric**, **Dartmoor Chenille**; **club chair f** losella Damask—Cowtan & Tout (T); 212-647-69 **graph** over sofa, *Hatteras, 1963* by Jasper Johns. S by Beverly Pepper; *Untitled, Second State, 1969* Johns; **lithograph** in dining room, *Waterstop, 1968* Rauschenberg. **Carpet**, Daripal French linen—S pet (T); 212-752-9000. *Surrealist Head* by Roy Lich **Sculptures**, *Wooden Book,* by Richard Artschwager (on wall), *Coldspring, 1992,* by Brice Marden. **Fra** from left to right: *Target,* by Ellsworth Kelly; *Do* by Jasper Johns.

93 MAN WITH A PLAN

Chef: Valentin Studzinskiy; 646-701-2882.

98 PARTY FAVOR KITS

David Stark, Avi Adler—718-243-0804; aviadler. *boxes.* Kate's Paperie (R,T); 800-809-9880; katespap *All ribbon.* M&J Trimming (R,T); 800-965-8746; mjt *Fortune telling kit.* **Papers:** Black and white geometr yellow mi-teint paper liner—Kate's Paperie, see al *contents.* **Leather fortune cookies**—Swallow (R); 8201. **Gypsy witch fortune-telling cards**—House houseoftarot.com. **Magic 8 Ball**—Alphabets (R); 6342. *Rainy day kit.* **Papers:** red suede paper, turq teint paper liner—Kate's Paperie, see above. *Box* **Mini Rubik's Cube**—Urban Outfitters (R,MO); 8794. **Mini memo pads**—Paul Smith (R); 212-627-9 **Etch-a-Sketch**—Alphabets, see above. *Good luck kit* **Red suede paper**—Kate's Paperie, see above. *Box* **Chinese cat**—Pearl River Mart (R); 800-878-2446; com. **Pewter wishbone**—Swallow, see above **shoe**—Cherry Hill's Horsekeeping Books & Vide horsekeeping.com. *Party favors.* **Multicolored pape ers & foil horns**; **Harlequin noisemaker**—Centur (MO); 800-325-6232; centurynovelty.com. **Striped n ers**; **party hats**—Farfetched (R); 212-460-8873.

104 BE PREPARED

Page 104 to 107. **Whole duck foie gras with t** Petrossian (R,MO); 800-828-9241. **French kisses mousse** in crock—D'Artagnan (R,MO); 800-3 dartagnan.com. **Cornichons**—Whole Foods (R,M foods.com. **Servers**; **spreader**—Takashimaya (R); 0100. **Hand-painted wallpaper**, India #2210 Sun Metallic Collection—Studio E (T); 212-244-2800 inc.com **Tsar-cut salmon**; **mini blini**; **smoked stu** Petrossian, see above. **Tall glass**—Takashimaya, s **Glass ornaments**—David Stypmann (R,T); 212-2 **Chocolate-covered key lime pear**—Recchiuti Co (R,MO); 800-500-3396; recchiuti.com. **Almonds i honey**—Williams-Sonoma (R,MO); 800-541-2233. **serves**, **Portuguese tomato jam**, **Bayley Hazen bl Fermiere d'Alsace and Azeitao cheeses**—Artisan Center (R,MO); 877-797-1200; artisanalcheese.com **and pecan toffee**—Sans Souci Gourmet Confection 331-4208; sanssouciconfections.net. **Smoked salt an caramels**—Fran's Chocolates (R,MO); 800-422-3 schocolates.com. **Signature truffles** (purple box)— Confections, see above. **Truffles**—La Maison du (R); 212-744-7117; lamaisonduchocolat.com. **Wallp** #2031 in Feather Grass—Studio E, see above.

CORRECTION

December. In "Wish List," the wrong tele number was given for the scented candles The Drawing Room featured on p. 26. The n should have read: 203-661-3406.







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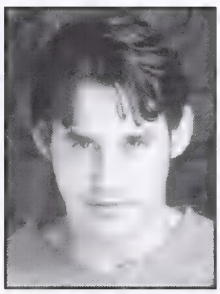
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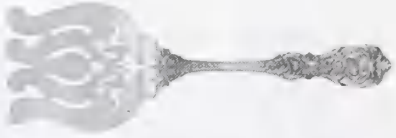
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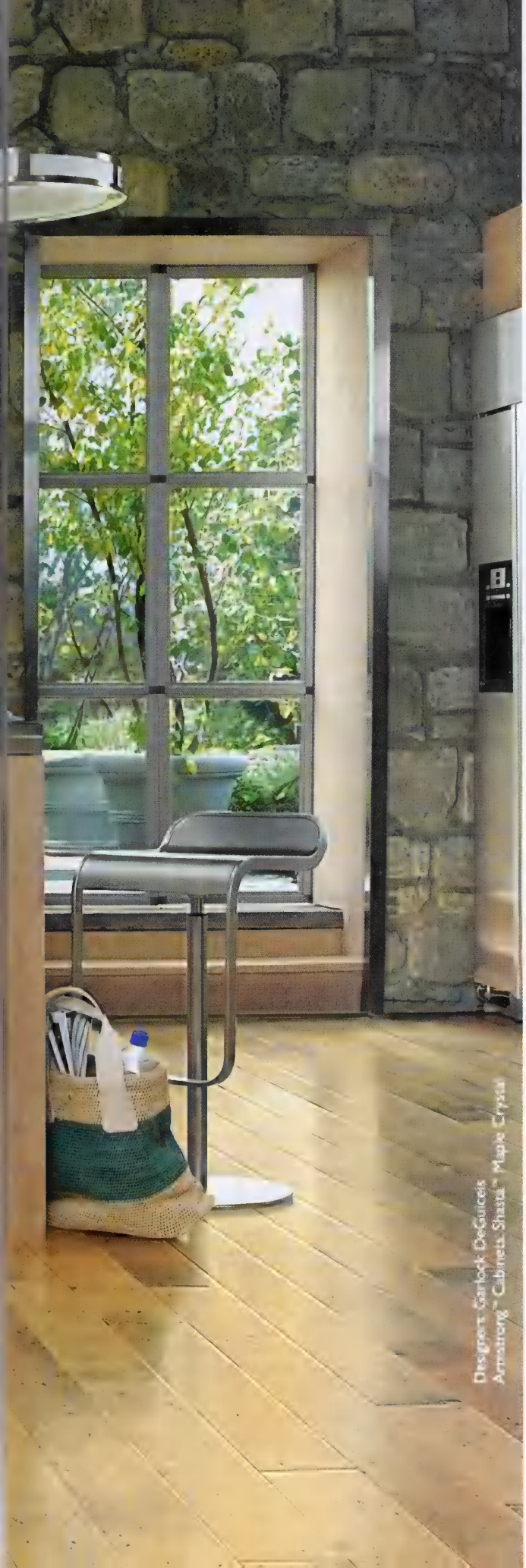
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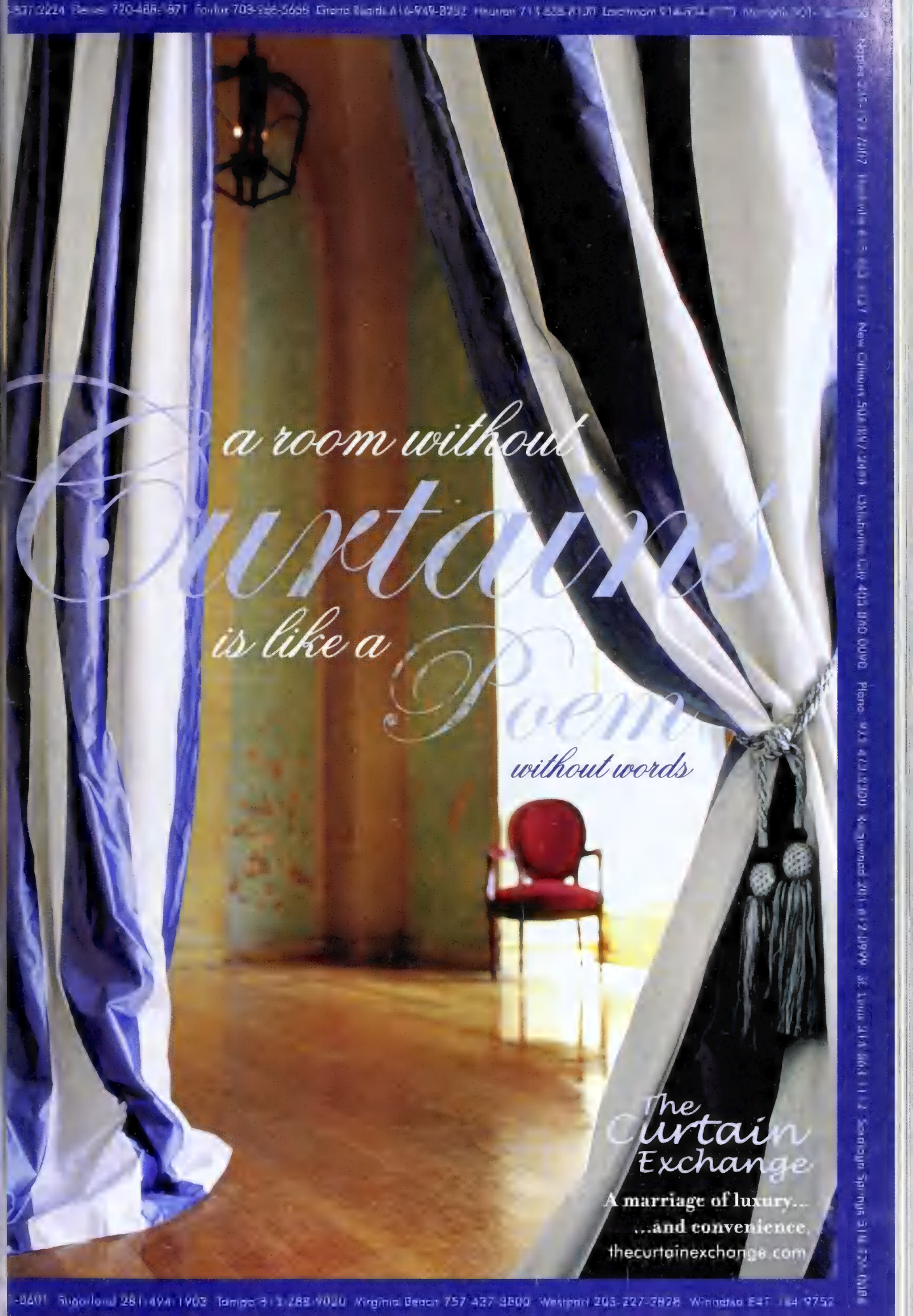
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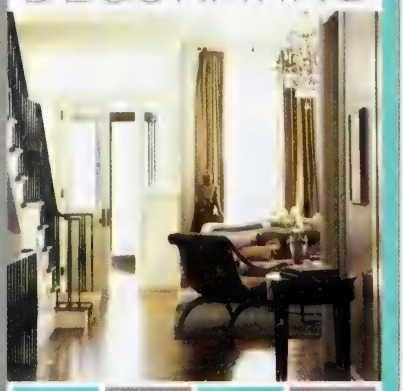
ON THE COVER The living room of a new house in North Carolina looks comfortable and lived-in, thanks to designer Mark Pl
PHOTOGRAPH BY CHRISTOPHER BAKER


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This Month It's All About Change

What's majorly new at *House Beautiful* this month is me, Stephen Drucker, the editor-in-chief. now I'm at my desk on the 29th floor of 1700 Broadway in Manhattan, looking across the H River, picturing all of you reading this magazine somewhere just over the horizon.

Here are some things you should know about me: My taste leans toward the traditional, though I can't ine living without modern things too, and nobody has ever said I play it safe. I like to be comfortable—if a isn't comfortable, it's something other than a chair to me—and I'm fascinated by all the fine points of co that some people just magically seem to know. I like technology, though it doesn't always seem to like m a shopper and a collector; someone once to that finding something great at a flea market lot like falling in love, and I knew exactly wh meant. As finicky as I can be, as much as I l take care of things, the whole idea of perfectionism turns me off; when people try to impress me by saying a perfectionist," I say to myself, "Too bad." Finally, although I've spent my whole life within 100 miles of I was born, I'm endlessly fascinated by all the ways to live across America. It's uniquely, optimistically Ame this belief in new ways to live, in new places to go, in being yourself. No matter where I travel, I always find r wondering who I'd be if I lived there (sometimes I get so carried away, I show up at real estate open hous

Starting in March it's going to be a very different *House Beautiful,* more useful and beautiful than ever

That's who I am, as you'll see in the magazine you'll be getting soon. In this issue you'll feel change stirring; it would be hard to miss that the photos are much bigger, so you can poke around the rooms and really see everything. Starting in March it's going to be a very different *House Beautiful,* more useful and beautiful than ever. We're planning it with visions of you cutting out pages and putting them in those files we all keep. My idea of a magazine is not something you pile in a stack and never open again. It's a workbook you dog-ear, cut up, and fill with Post-its. We're having a lot of fun putting together the magazine we think you really want. Sharpen your scissors.



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SEARCHING FOR PAINT

I am in love with the living room featured in "Now Showing" in the November issue. I am trying to renovate and decorate my 1940s house in central Austin in the same style, and I am desperate to find the lovely shade of blue paint designer Kerry Joyce used in that room. Any chance you could let me know the color?

Kim Herrington
Austin, Texas

Joyce used a custom-mixed paint, but Silver Maple (1057) and Westerly Wind (1260), both from Glidden (www.glidden.com; 800-454-3336), are close matches.

HOW TO HANG A MIRROR ON A MIRROR

Clare Potter's gorgeous Manhattan apartment ["City Lights," December] decorated for the holidays by designer Libby Moulton was such a treat—timeless tradition at its best. But how did she attach the beautiful sunburst mirror to the mirrored wall in the living room? It's a wonderful idea—one I'd like to replicate in my home. Would she let readers know?

Ann Schmidt
via e-mail

A professional from Manhattan Shade and Glass (212-288-5616) used a special drill to install the sunburst mirror to the mirrored wall. The same effect could be achieved by lining the wall with mirrored tiles, leaving an empty space where you wish to hang the second mirror, so it secures directly to the wall. Or you could employ fishing wire to hang the second mirror from a hook above the first. But be careful—you have to make sure the grade of line used is strong enough to hold the second mirror.

WHERE TO FIND A FEATURED MIRROR

I am interested in purchasing the starburst mirror featured on the cover of the October issue. Can you tell me where to find it?

Sherri Marx
via e-mail

The mirror used by designer Markham Roberts in the entrance hall featured on the October cover is a one-of-a-kind vintage piece. But here are two options to consider that might do the tric Sunburst mirror from Storehouse storehouse.com; 888-786-7346) loo ilar, while the Star Burst mirror fro lard Designs (www.ballarddesign 800-536-7551) is another interpre that's readily available.

ROASTING TEMPERATURE REVEALED

In the December 2005 issue, the temperature for cooking the sta rib roast featured in "Prime Time not included in the recipe—coul provide it?

Marge Ca
via

The oven temperature for cookir rib roast is 350°F—we apologize f omission.

Please send your correspondence to hbmail@hearst.com or to Letters, *House Beautiful*, 1700 Broadway, 29 New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and



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Eileen on the handelier as prop

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the part because the production designer found andeliers "profoundly elegant" and "so period ." But our ability to learn our lines quickly was important.

ood works on deadline, and when the producers searching the world for a chandelier maker, even mpetitors told them only Schonbek could help. The work they needed was complex; the schedule tight.

n design is a specialty at Schonbek, and has been 870. We manufacture crystal chandeliers from raw als – unusual nowadays in the lighting industry. e we control our own methods, materials and timing, handle a challenge.

Here the challenge was to produce a chandelier that would approximate the style and size of the huge antique crystal chandelier hanging in the lobby of The Waldorf Astoria. Bumbling Inspector Clouseau is destined to bring about the fall of this historic chandelier, so the producers needed a look-alike for special effects.

The whole crew gathered 'round to watch it crash. "When we dropped it," said the assistant art director, "only the crystal shattered. Amazingly, the frame didn't break. It was built like a tank."

It's always gratifying when people notice that our chandeliers are well made.

You'll also see Schonbek chandeliers in the scenes at Police Headquarters, where the décor suggests the lavish interiors of the Palais de Justice in Paris.

Here the production designer chose Schonbek chandeliers ideally suited to a French palace. The style is called Versailles and is reminiscent of the seventeenth-century court of King Louis XIV.

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MAKEOVER
ic designer and
rator Kathryn M.
id renovates her
en and decides
s her own most
fficult client.

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THE CHARM FACTOR
In Charlotte, North Carolina, a designer takes a new house and teaches it some old tricks with paint and pattern.

Page 32

OUT OF THE SHADOWS
A sleekly refurbished townhouse is a glamorous and urbane retreat for a New York City family.

Page 48

SUN VALLEY COZY
Charlotte Ford's Idaho house gets an update with warm color, and furniture with strong, classic lines.

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Outfitting the Home Theater

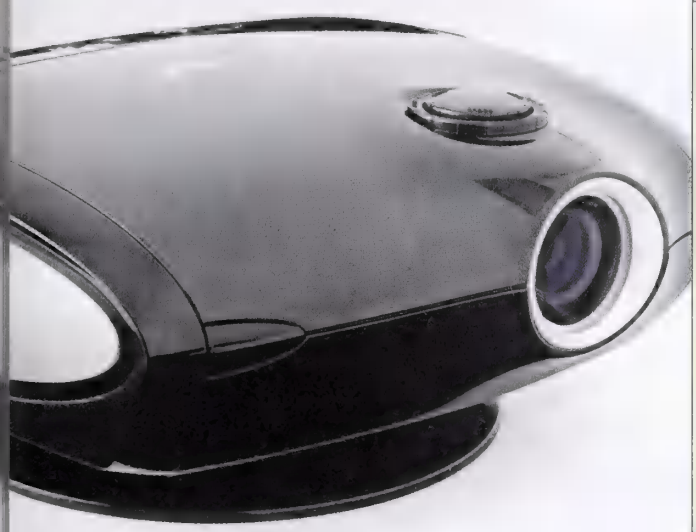
Innovative televisions and sound systems are attractive enough to take center stage—or cleverly designed to retreat into the background

Plasma Masterpiece 50-inch flat-screen television, $3,500, and Classic gold leaf frame, $450; from Panasonic: 800-405-0652. St. Denis armchairs in green mohair, available through designers from Grange: 800-472-6431. Brick carpet in garnet, available through designers from Odegard: 800-670-8836. On wall is Regent Metallics paint in Polo Field (RM24), $40 a gallon; by Ralph Lauren Paint: 800-379-7656.

WRITER: AN[illegible]OLLINS PHOTOGRAPHER: JAMES WORRELL PRODUCER: STEVEN WAGNER

THE PLASMA ALTERNATIVE

Get the silver screen experience without having to stand in a long box office line. The Play Big IN72 projects an image that measures 11½ feet and surpasses cinema standards for image brightness. Inch for inch, it's like getting a huge plasma for pennies. Play Big IN72, $1,299; by InFocus; 800-294-6400.





A VISION IN WHITE A slim and sleek cream-colored Liquid Crystal Display television is the antithesis of the big black box, and looks sharp turned on and off. Bravia KLV-S26A10/W, $1,500 for 26-inch screen; by Sony: 877-865-7669.



HANGING IN THERE This television, radio, and CD/DVD system mounts under a cupboard and features a screen that swivels so you don't miss a second of your favorite show, whether you're mixing, chopping, or washing dishes. Under-Cabinet player, $300; from The Sharper Image: 800-344-4444.

URE ENHANCEMENT Extra lights set behind the 50-inch des of this screen automatically adapt to the colors it ects—the additional ambient glow improves the picture contrast, and color of whatever is displayed. Ambilight 2 plasma television, $5,300; Philips: 800-531-0039.



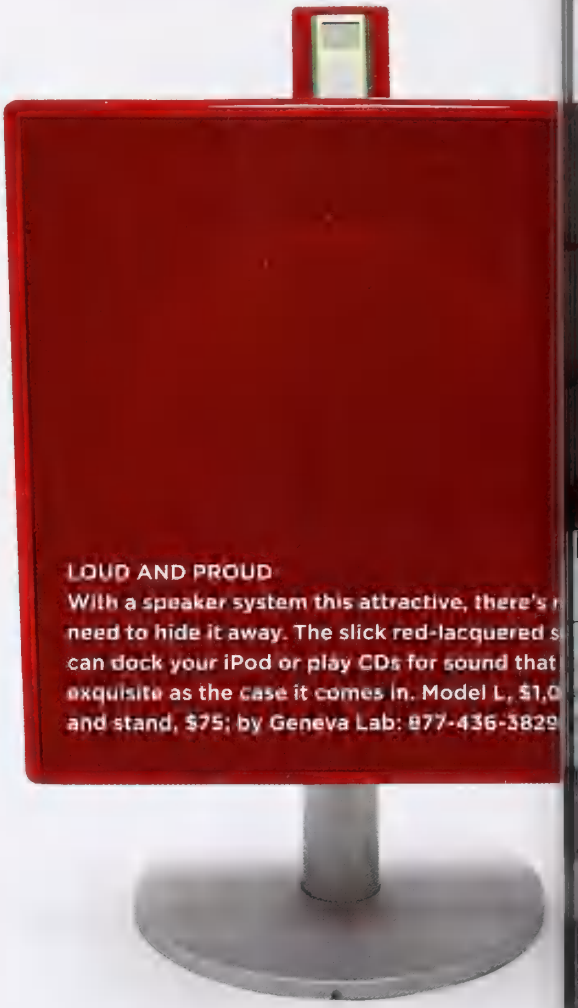


PORTABLE PROJECTOR Weighing only a pound, this little projector plugs in for use in the living room or, filled with batteries, can easily be taken outdoors so you can host your own starlit screening. Pocket Projector, $800; by Mitsubishi: 888-307-0349.

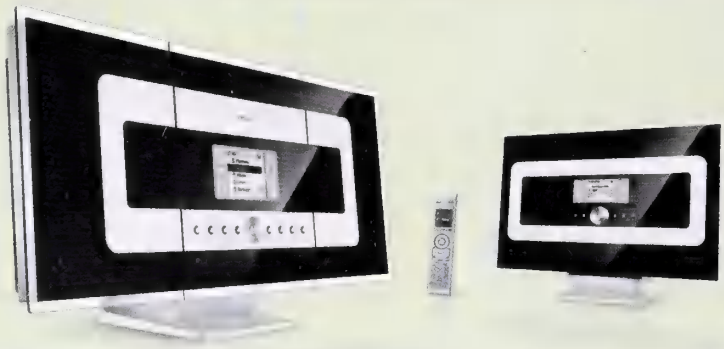
ALL FOR ONE

The computer meets the home theater to create an entertainment powerhouse. A 200-disc changer houses CDs and DVDs, and Windows Media Center 2005 helps you navigate them from the sofa. Vaio XL1 Digital Living System, $2,300; from Sony: 877-865-7669.



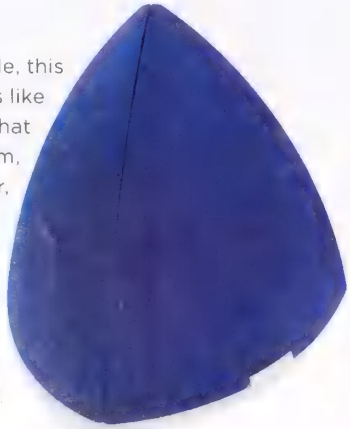


LOUD AND PROUD
With a speaker system this attractive, there's n need to hide it away. The slick red-lacquered s can dock your iPod or play CDs for sound that exquisite as the case it comes in. Model L, $1,0 and stand, $75; by Geneva Lab: 877-436-3829



WIRELESS WONDER This system is like a ster with an executive assistant. It can broadcast whatever it's playing to a satellite speaker in an room for music throughout the house (and can play a different tune in each location). The hub hard drive stores 750 CDs-worth of songs, so m is organized and easy to navigate. Wireless Mu Center, $1,000; by Philips: 800-531-0039.

THE MVP In any space or role, this little loudspeaker performs like an all-star. With settings that accommodate a main room, a surround-sound theater, or a computer, it is ready for a variety of schemes and is also available in red, black, or gray. BeoLab 4 loudspeaker, $1,200 for a pair; from Bang & Olufsen: 866-232-4400.



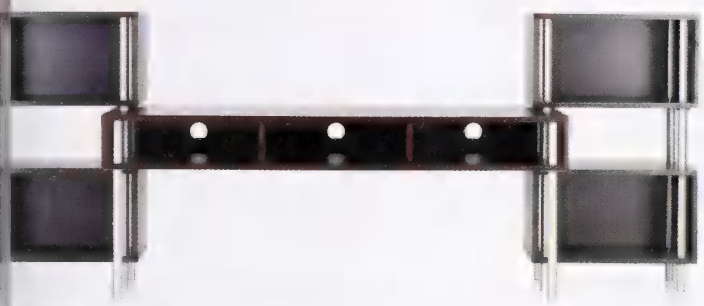


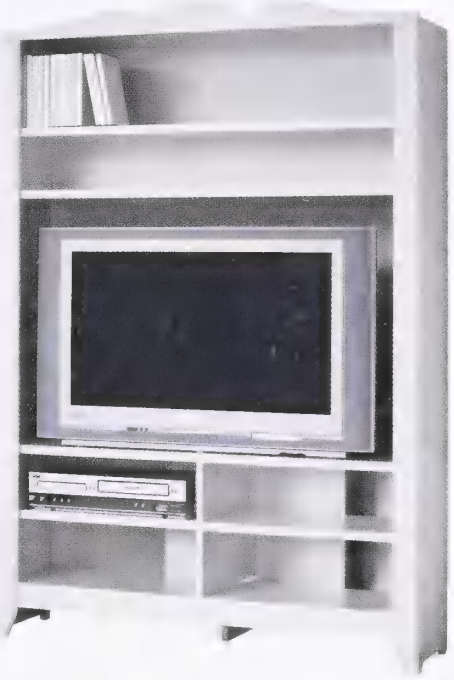
TUNE IN A tabletop stereo combines a CD and DVD player with high-definition digital-radio an satellite-radio capability. It makes listening to crac frequencies a thing of the past. I-Sonic entertainm system, $600; by Polk Audio: 800-377-7655.



CABINET FEVER A tropical hardwood chest easily absorbs plenty of entertainment accoutrements, and looks good doing it. Mendoza cabinet, $2,400; at Room & Board: 800-486-6554.

MODE A streamlined shelving system is connected by powder-coated Fill each cubbie with your every technological desire. Chicago Media enter, $1,300; by Blu Dot for Design Within Reach: 800-944-2233.





THE SQUEEZE A sweet country cabinet has an angled frame made to nestle into a corner and shelves that adjust to any configuration, so it can accommodate a growing entertainment arsenal. Hensvik corner storage unit, $100; by Carina Bengs for Ikea: 877-345-4532.



CUSTOM COLORED

This neo-Baroque piece comes in any shade that matches your style, like an unabashedly pink version with polished brass fittings. Provençal cabinet, $15,900; by Jamie Drake for Lewis Mittman: 212-888-5580.



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(esomeprazole magnesium)

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NEXIUM® (esomeprazole magnesium)

20-mg, 40-mg Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND U** for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosi nance of symptom resolution and healing of erosive esophagitis (controlled studies do not extend beyond 6 months heartburn and other symptoms associated with GERD; and for risk reduction of NSAID-associated gastric ulcer **CONTRA** is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimi Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Inf** NEXIUM Delayed-Release Capsules should be swallowed whole and taken at least one hour before meals. For patients wh capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. Th should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interacti esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazo and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C1 metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45 diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Coadministra diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. Studies evaluating of esomeprazole and either naproxen (non-selective NSAID) or rofecoxib (COX-2 selective NSAID) did not identify any in the pharmacokinetic profiles of esomeprazole or these NSAIDs. Esomeprazole inhibits gastric acid secretion. The interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ket digoxin). **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomep omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 a 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoi in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood le carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sex female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface basis) an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-relate observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and con (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%) in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurren conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aber mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberr positive in the *in vitro* human lymphocyte chromosome aberration test; the *in vivo* mouse bone marrow cell chromosom *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area b effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects Pregnancy Category B* Tera performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area ba increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity an toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic repo congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing** esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a wo istration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity st made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the moth and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who r trials, 1459 were 65 to 74 years of age and 354 patients were ≥75 years of age. No overall differences in safety and effica the elderly and younger individuals, and other reported clinical experience has not identified differences in responses betwe patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NE 15,000 patients (aged 18-84 years) in clinical trials worldwide including over 8,500 patients in the United States and over 6 Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerat term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized compa included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg occurring adverse events (≥1%) in all three groups were headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no d groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients takin Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence <1% are list ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial ede flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melen disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo binemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthriti cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appe depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine agg disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***R*** vated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermat rash, rash erythematous, rash maculopapular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis m taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition free moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse ev esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign po esophagus, and mucosal discoloration. Two placebo-controlled studies were conducted in 710 patients for the treatment sophageal reflux disease. The most common adverse events that were reported as possibly or probably related to NEXI headache (3.8%), and abdominal pain (3.8%). Postmarketing Reports – There have been spontaneous reports of adverse use of esomeprazole. These reports have included cases of anaphylactic reaction and myalgia, severe dermatologic epidermal necrolysis (TEN, some fatal), Stevens-Johnson syndrome, and erythema multiforme, and pancreatitis. Rarely jaundice has been reported. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 t body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in resp ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Report overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical d variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**) esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. Ir treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book. **DOSAGE AND ADMINIST** Prescribing Information for recommended adult dosages and dosage adjustments for **Special Populations** for NEXIUM.

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IT'S DIFFERENT FOR PEOPLE WITH ACID REFLUX DISEASE.

Because beneath the heartburn, something more could be brewing.

If you suffer from acid reflux disease—if you have persistent heartburn 2 or more days a week even with treatment and diet change—all that churning acid could, over time, be doing real harm to your esophagus. And left untreated, the damage could get worse.

Acid reflux disease can damage your esophagus.

Unlike your stomach, your esophagus offers little protection against acid. And when acid rises into the esophagus it can eventually wear away the lining. This condition is called erosive esophagitis, and in fact, about 1 in 3 people with acid reflux disease has it.* Only a doctor can determine if you have this condition. But if you do, it's good to know NEXIUM® (esomeprazole magnesium) can help.

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If you're without prescription coverage and can't afford your medications, help may be available. Call or visit us online.

*Source: AstraZeneca Data on File: DA-NEX-58

NEXIUM heals the damage.

NEXIUM is the healing purple pill. For many, just one prescription NEXIUM pill a day can mean complete, 24-hour heartburn relief. And NEXIUM can heal even the most severe erosions in the esophagus caused by acid reflux.

Talk with your doctor about NEXIUM.

NEXIUM goes deeper than heartburn relief—it heals acid-related erosions, allowing the lining of your esophagus to regenerate. Most erosions heal in 4 to 8 weeks. Your results may vary. NEXIUM has a low occurrence of side effects, which may include headache, diarrhea, and abdominal pain. Symptom relief does not rule out other serious stomach conditions.

Next time, ask your doctor if NEXIUM is right for you. Because healing is such a great feeling.

Please read the important Product Information about NEXIUM on the adjacent page and discuss it with your doctor.

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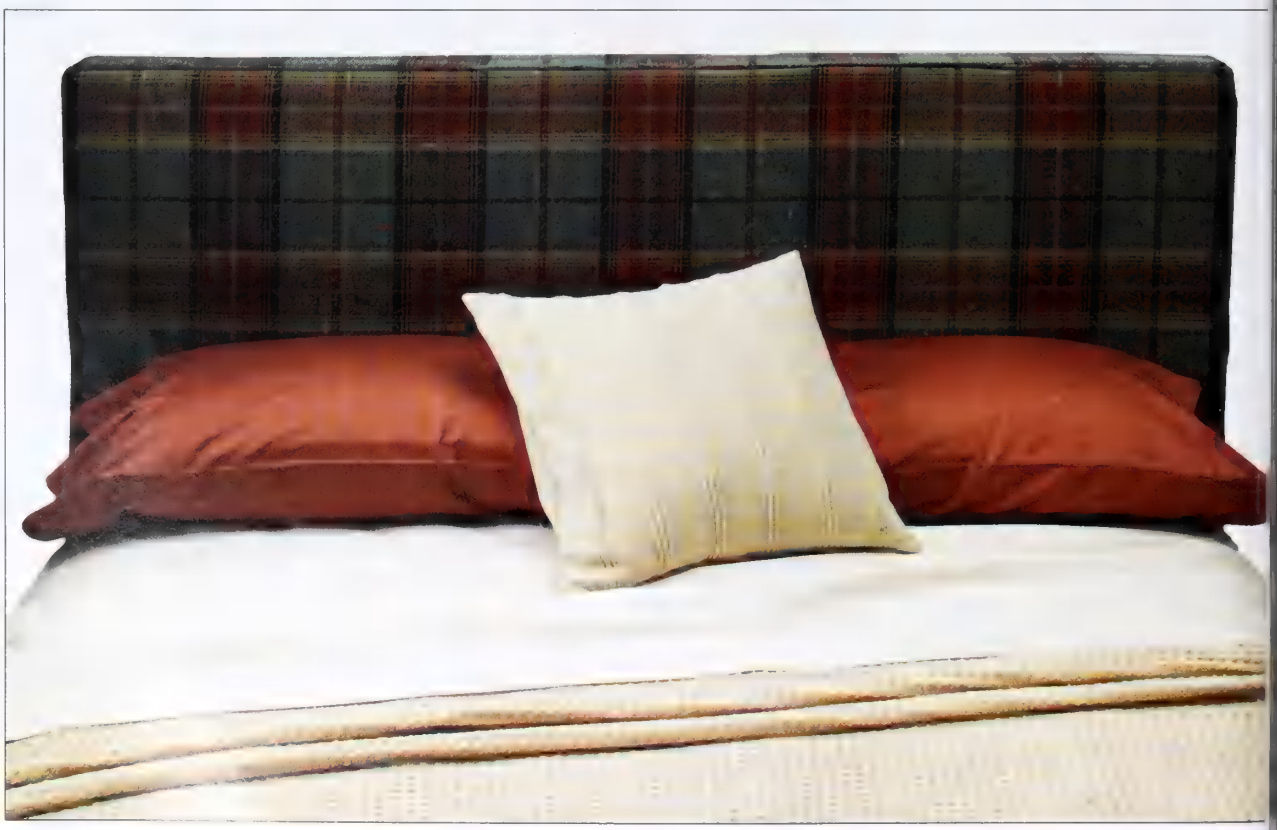
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Suit Yourself

Create an instantly cozy bedroom by slipcovering your headboard in softly textured, smartly tailored style



This Peabody bed by Mitchell Gold + Bob Williams has a straight-lined headboard and footboard that can be easily slipcovered to warm you up when it's chilly outside. We chose handsome fabrics inspired by men's suiting. Above: A bu soft petite houndstooth in brown, golden yellow, and olive green is 31294 in Pistachio by Duralee. Below: Galloway Plaid Aqua/Terracotta by Colefax and Fowler through Cowtan & Tout is a big pure-wool tartan in a gentle colorway.



PRODUCER: EDWARD ROSS PHOTOGRAPHER: GREGOR HALENDA



their subtle patterns and soft touch, these versatile fabrics would suit both modern and traditional bedrooms. Above: nacher's Aquitane in Brown is an oversize chocolate windowpane check in a sturdy machine-washable weave. Below: n-cotton mix in a woven bull's-eye diamond pattern is contemporary yet refined, with the kind of classic good manners re appreciated anywhere; Toccata in Coal by Rogers & Goffigon. For more details, see Resources.



...add texture to a room

Designer Laura Day says a variety of surfaces is key to making any room more interesting



If you want a cozy look and feel, choose wood, plush fabrics, woven su and natural fabrics for the floors and surfaces to add texture to a room streamlined look is what you're after, try lacquer, plastics, metals, and The best rooms have a perfect balance of both.

In a room with ultra-sleek floors, try using an animal print or fluffy ru Alternatively, use furniture with highly textured upholstery.

Draw inspiration from nature. Try using shells, stones, horns, feathers, unexpected, like cotton blossoms and birch branches, as decorative ol

Texture can be used in place of color in a monochromatic scheme. In of accent colors, think accent textures and surfaces.

Lighting schemes can play a crucial role in adding textural surfaces to room; while some materials and objects reflect light, others can create visually interesting shadows.

Walls are a great surface to play up texture. Choices include high-gl paints, grass cloth, shell, leather wall tiles, and Venetian plaster.

As with most things, texture should be used in moderation. Knowing w start is important, but not as important as knowing when to stop.



WRITER: LAURA DAY PHOTOGRAPHER: JOSHUA McHUGH PRODUCER: DORETTA SPERDUTO

One Day at a Time

Decorator Kathryn M. Ireland gives herself three weeks to renovate her Santa Monica kitchen, and keeps a running diary of her progress (or lack there



DAY 1 I take one last look at my kitchen of the last 12 years. Can I really face going through breakfasts from the food truck and barbecue dinners for the next three weeks? It took two men exactly two hours to dismantle the place. Oven, cook top, and old Sub-Zero fridge are on the front lawn waiting for Goodwill to pick up.

DAY 2 When I moved here thirteen years ago, I put in a new floor of Mexican pavers. I want to keep it, but I don't like the way it looks after all these years. Dave, who is refinishing the existing tile, has assured me that the floor will look like new after he's scrubbed and resealed it.

DAY 3 I'm going to put in a new red Aga stove, and I've decided it needs a hood. I head to Bay Cities Appliances to look at hoods. The tiler calls to say he won't be in until later today, if at all, which means that nothing will get done. At least the electrician shows up as planned.

DAY 4 I discover the walls need to be patched before new wainscoting can be installed. Need to call my brother, Robert, who is also a builder. He promises to send a man over later today.

DAY 5 The electrician arrives and must finish before Monday when the cabinets are going in. The plumber is also here, installing new copper pipes for my beautiful Waterworks sink.



Sleek appliances, a new monochromatic backsplash, and open shelving displaying colorful California Bauer pottery considerably brighten and lighten Kathryn Ireland's revamped Santa Monica kitchen.

WRITER: KA[illegible] IRELAND PHOTOGRAPHER: DOMINIQUE VORILLON PRODUCER: CHAR HATCH LAN[illegible]



DAY 6 The tilers are fixing the floors. By the end of the day, I have a bare room with only the electrical and plumbing outlets in view. I go out for samples of Caesar stone that will be my counter tops.

DAY 7 The cabinets are in place and they fit! Only thing overlooked was an electrical outlet for the microwave. I also decide to get the self-venting electric Aga, so no hood is needed.

DAY 8 The bead board that will run behind the cabinetry is going in today. I insisted on the wider planks, which have to be put on by hand. I run to Farrow & Ball at lunchtime to pick up paint samples for the walls and cabinets.

DAY 9 Panic! I have to completely switch gears on the floor. Dave, who told me on Day 2 he could refinish and reseal my tiles, fails to deliver. I decide to go with a completely new limestone floor in a Versailles pattern from Sepulveda Stone and Tile.

DAY 10 I suddenly feel overwhelmed, like I'm making a music video without any help. I call a friend and, to my relief, she has a few days free and will be here Monday.

DAY 11 The good news is that half the kitchen floor was laid today. The bad news is that I realize I've forgotten to put a light over my desk, and that will mean ripping out the ceiling.

DAY 12 The floor is a triumph. It makes the kitchen feel so much bigger. However, the paint color on the new cabinets >



n Mexican pavers were replaced with r limestone flooring from Sepulveda Stone ile. The dining table is a custom design by d, wicker chairs are from Lloyd Loom.

doesn't work with the new floor the way it worked with the old Mexican pavers.

DAY 13 The plumber arrives to connect the sink and the washing machine. The counter tops got installed today, and the new dishwasher will be installed tomorrow. The room is beginning to come together.

DAY 14 The Aga installers arrive to put in the stove. It fits!

DAY 15 More problems. The walls need to be replastered, and the fabric for the window treatments is not the right color. The fridge from Northland didn't show up. The cockiness I felt a week ago is now wearing off. Nothing seems to be going right.

DAY 16 The fridge arrives but won't fit into its slot because the cabinets were out by 1/8 of an inch. I realize the new floors are to blame—they put on the extra bit. No fridge installation today.

DAY 17 Cabinets are shaved and the fridge is installed. The knobs from McKinney & Co. arrive from London. At last—something I can do. Put on knobs. Now I know we are nearly there.

DAY 18 New batch of fabric arrives. The color is right. Hooray!

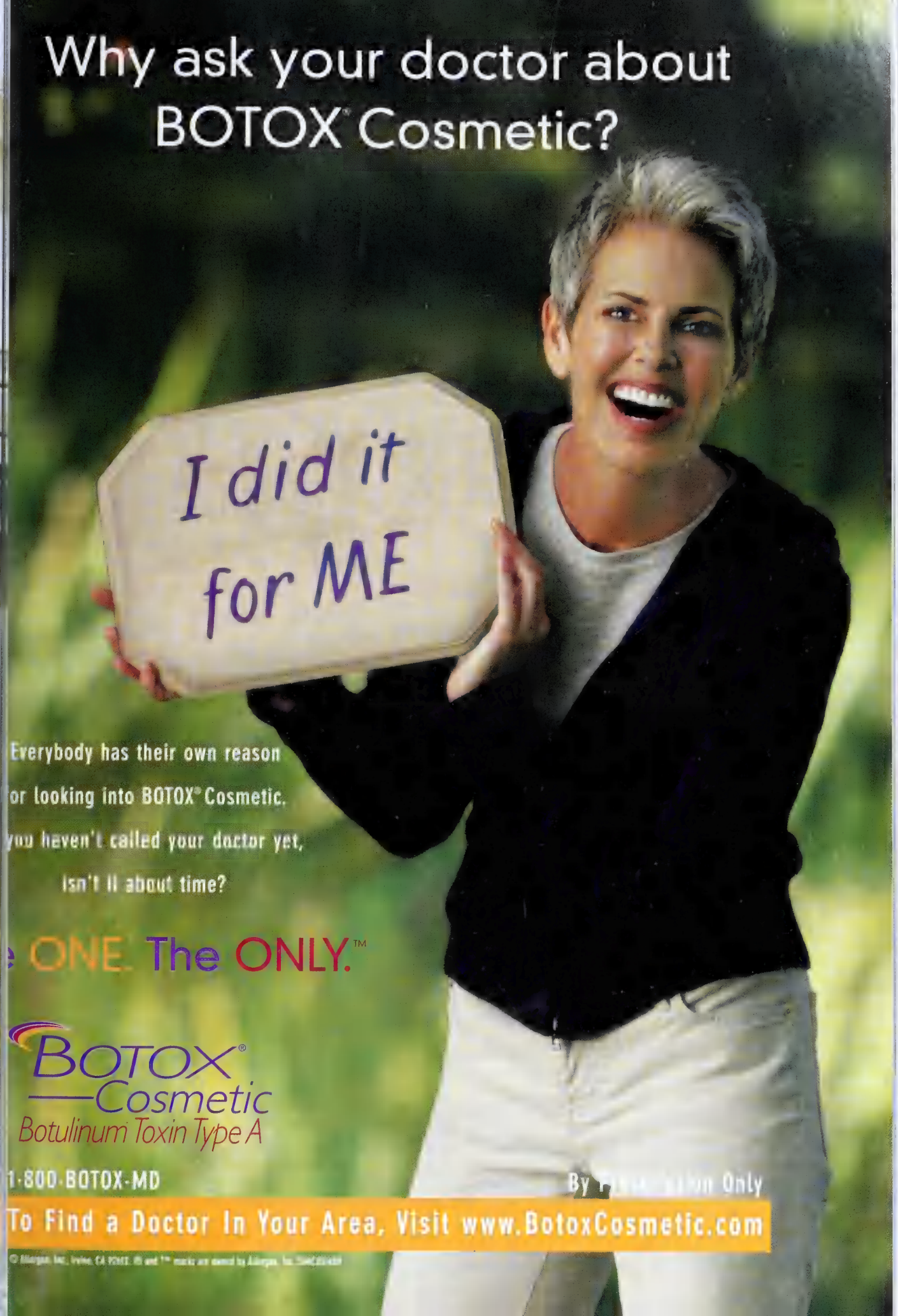
DAY 19 The new table arrives. I go to Bed Bath & Beyond to buy new juicers, cutting boards, and various other things. I go to the market to stock up on food.

DAY 20 I'm done. I can now return to my other life—mother, fabric designer, and decorator. I now realize that being a client is a full-time job, and that I was my most difficult client to date.





Right: A flush-set cherry red beverage refrigerator from Aga provides an unexpected burst of color in the kitchen. Above: More cheerful color radiates from a contemporary Damien Hirst lithograph set next to the door to the patio. The designer stands over a tablecloth and throw made from her own fabrics.


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Clean Sweep

Designer Leslie Sachs offers a guide to creating a multipurpose laundry room that could become your favorite place in the house



Plan your laundry room as carefully as you would any other room in the house. Consider the floor plan: How do you want to use it? How will it function best?

Make it your favorite room in the house so you'll enjoy spending time in it. Give it a personality. Forget white; surround yourself with color. Fill it with pretty things. Wallpaper the walls. Add an antique rug, Roman shades, and a ceramic urn with flowers.



Give yourself lots of storage. Make sure everyt has a place. Open cubbi shelves, and closed cabine Include a linen closet or arn Use fancy hardware.

If there's room, a 65-inch-l counter-height folding table must. There's nothing better having space to fold bed linen a counter stool so you have option to sit while you fol

Forget harsh overhead lights. Give the room beautiful lighting. Use recessed cans for task light, then add a hanging fixture over the folding table, or wall sconces for more ambient light. Put everything on a dimmer.

Give yourself a few distractions. Build a flat-screen TV into overhead storage. Play your favorite movie. Use wall or ceiling speakers to play music.

Add a mud/utility sink. Under-mount into lower cabi for a sleek, built-in look. Giv stone or marble surround. U can be luxurious. Use it for cu fresh flowers, cleaning up c projects, hand laundry, anc pretreating clothes.

Buy a great-looking washer and dryer. I love the look of front loaders like Bosch and LG. Build them into lower cabinetry and add a stone or marble counter top for folding.

Position an ironing board cabinet into free wall space. Or use an ironing stand on folding counter space. Splurge for a mangle (see Weekend Shopper, page 78). Keep your iron in an open cubby for easy access.

Don't let the room go to wast it for other tasks. Let the fol table double as a project surfa a great place for the kids to d homework. Or use it as a quie to read a book with a cup of

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THE CHARM FACTOR

Luscious paint colors and traditional patterns make a brand-new house feel well-loved, lived-in, and welcoming

WRITER: CHRISTINE PITTEL
PHOTOGRAPHER: CHRISTOPHER BAKER
PRODUCER: SENGA MORTIMER

Opposite: In the entrance hall, a tone-on-tone striped wallpaper from Nina Campbell's Bodleian collection for Osborne & Little brings the sun inside even on a cloudy day. The hardwood floor is painted in a graphic black-and-white checkerboard, softened by a flower-strewn carpet by Stark on the stairs.





WHEN CATHY AND SCOTT BORTZ couldn't find an old house in Charlotte, North Carolina, that would accommodate their brood (four children and two dogs), they decided to build their own. Architect Don Duffy designed a center-hall Georgian that looked as if it had always been part of their patrician neighborhood. Then designer Mark Phelps stepped in and, with a few clever moves, gave the new rooms a lived-in aura.

The alchemy starts in the entrance hall, with a bold black-and-white floor. "It's not marble tile, which would be too formal and cold," says Phelps. "Instead it's simply painted wood—historically accurate and easier on the feet." A striped yellow wallpaper establishes the sunny palette used to unify the ground-floor rooms. "I pulled the paint color (Pratt & Lambert Crème) straight from the paper, glazed it in the living room, and chose semi-gloss in the dining room for that candle-lit glow. White walls would have looked too contemporary." Phelps deploys his antiques judiciously, using one major piece to anchor



ove: A French Regency chest, nked by painted Italian chairs, des a focal point in the entrance hall. The mirror, inspired by ntique original, was made by a local craftsman.

◇ ◇ ◇

t: In the dining room, the 1840s ench caned walnut chairs are oned with a check from Travers. gracefully shaded chandelier is Niermann Weeks. The carpet is Garden Trellis from Stanton.

◇ ◇ ◇

osite: This living room vignette entered on an antique English ont chest topped with a Carvers' ld mirror, finished to look old. t everything else comes in pairs, e black chairs cushioned in Out of Africa by Brunschwig & Fils.





lefax and Fowler check covers the club chairs in the family
Reproduction tea caddies were turned into lamps and echo
Chinese red Irish linen curtains from Kravet. The bull's-eye
or over the fireplace is made from old pine and is available
ugh Circa. The two sofas are covered in khaki cotton duck
from Kravet and trimmed with green cord.



each room and convey character. For
ple, an English bowfront chest in t
ing room dates from 1840 but the
flanking it are relatively new, alt
you'd never know it since Phelps co
up a crusty black patina. The dining
table, part of the clients' just-married
ture suite, is now surrounded with a
French caned chairs and looks muc
venerable with a slightly distressed f

Furnishings are arranged accord
the principle of cheerful symmetry
house itself is very symmetrical, and
pairs," explains Phelps. "I think b
is very pleasing." When the project
Cathy told Phelps, "I don't collect an
other than kids," but he soon got he
ested in a bit of Spode and majolica.
are made from old vases or urns, wi
shades. "Once you've treated yourself
silk shades, you can't go back," says I
But his real secret to making a hou
old is unexpected: black-painted i
doors. "People always come in a
when we redid the place, and are sh
to find out that it's new," says Cathy
then they ask for the paint numbers

Above: An old English chest, still with its original paint, stands in an upstairs study. Barleytwist candlesticks became lamps. A Carvers' Guild mirror is surrounded by a collection of transferware.

Right: For the master bedroom curtains, Phelps made his own stripe out of three Travers silks. He refinished a new bed and upholstered the headboard with a silk lampas from Schumacher.

Opposite: Phelps designed the cloverleaf ottoman to serve both chairs, covered in Leonie from Nobilis. The walls are painted in Dutch Pink and the ceiling in Ball Green, both from Farrow & Ball.







Twin Cities Tudor

A traditional structure is transformed into a versatile, more modern space with an eclectic decor that is both warm and luxurious



Above: At the foot of the stairs in Rhonda and Rory O'Neill's home is a painting by Charlie Thiesen. Right: In the living room, designer Andrew Flesher mixed Mies van der Rohe's famous Barcelona daybed, Dennis & Leen's high back English chair, and a Christian Liaigre sofa in butter yellow. The ceiling fixtures are Fortuny.



er: Ted Loos Photographer: Susan Gilmore Producer: Dorella Sparano



"THE HOUSE SCREAMS A CERTAIN STYLE, BUT WE WERE ABLE TO HAVE FUN WITH IT AND MODERNIZE IT IN A WAY TH FEELS CLEAN, AND STILL RESPECTS THE HOUSE"

The word Tudor sounds prim, proper, and vaguely inflexible.

But Tudor houses—distinguished by half-timbering, dark wood trim, and outsize chimneys—are more versatile than you might think, if you have the right decorator.

Minneapolis-based designer Andrew Flesher took the three-story, 5,000-square-foot home of Rhonda and Rory O'Neill, located in a tony Twin Cities suburb, and expertly fleshed out its traditional bones with contemporary lines.

The Tudor-style house, built in the 1930s, has been transformed into a place where Christian Liaigre chairs and Mies van der Rohe's Barcelona daybed can mix with Gothic arches, and look good doing it.

"What's so special about the house," says Rhonda O'Neill, "is that it screams a certain style, but we were able to have fun with it and modernize it in a way that feels clean and still respects the house."

The O'Neills moved there from another house with a very neutral and monochromatic look, also designed by Flesher. "In this house they wanted something warmer, with a little more color," says Flesher.

Working with architect Lars Peterssen, Flesher had one brainstorm in particular that reflects his overall conce house—updating the Tudor details by embracing the of running from them.

The front hall entryway was narrow, and part of th was a beautiful but constricting Gothic archway. So th out, widening the vestibule, and moved it up to the m room, giving that room definition and charm.

"I always like to keep the architectural elements and not have anything too jarring," says Flesher. "An can have a little bit more fun—a little more leeway wit nishings, making it more eclectic."

The O'Neills' favorite room may be the kitchen, whic tic indeed. An altar light from Holly Hunt, filled with emphasizes the fact that all kitchens are hearths at hea

The backsplash behind the stove was another of bright ideas. He and O'Neill were shopping at W when they spotted a sample of many different tile st bined in a flat sheet. They picked it up, turned it on its *voila*—a vibrant and unusual backsplash.

"It was one of the things that we splurged on," say "We just had to go with it."

er modified a 20th-Century Lighting sconce
n and placed next to it an antique Chinese
the O'Neills already owned. The painting is
than Hilder. Opposite: Around the Hamilton
g table, Flesher placed side chairs by
ian Llalgre; the armchairs are also Llalgre,
ose Tarlow-Melrose House leather.











Above: A view from the dining room toward the kitchen. Below: Rhonda and Rory O'Neill in the sunroom with their children, Liam, 6, and Deirdre, 4. Opposite: An arch based on the house's original entryway spreads over the stove and oven. The backsplash is tile; the altar light with candles is from Holly Hunt.




WOLF

This view: In the master bedroom, the headboard is by Donghia and the checked pillows by Nancy Corzine. The silk velvet throw has a Gretchen Bellinger fabric on one side and a Scalamandré fabric on the other. Below: A wicker sectional by Janus et Cie anchors a second-floor screened porch. Opposite: The arch motif makes an even bigger impact in the master bath, where Flesher hung works by Shawn Dulaney. For more details, see Resources.

"I ALWAYS LIKE TO KEEP THE ARCHITECTURAL ELEMENTS OF A HOUSE AND NOT HAVE ANYTHING TOO JARRING," SAYS ANDREW FLESHER "AND THEN WE CAN HAVE A LITTLE BIT MORE FUN"







Above: A pair of channeled armchai
the living room are from Lorin Marsh
mirror by Serge Roche. Left: New pa
floors throughout the house are old
oak, laid in a herringbone pattern. F
steel balustrade from Julius Blum &



UT OF THE SHADOWS

A 19th-century townhouse in Manhattan is transformed into a glamorous and urbane family home

WRITER: STEPHEN HENDERSON PHOTOGRAPHER: ROGER DAVIES PRODUCER: DORETTA SPERDUTO

THE SINGLE-FAMILY HOUSE is a rarity in Manhattan, and when one enters the real estate market, it doesn't stay there for long. Townhouses are at such a premium that even those that are nearly rotten to the core attract eager buyers.

Case in point was an 1893 brownstone on a quiet tree-lined block of Manhattan's Upper West Side. By 2002, floors throughout needed to be replaced and shored up with new structural beams; the massive outdoor stoop required rebuilding; as did an interior staircase winding five floors upwards. So woebegone was its condition, the brownstone had sunk to New York's lowest level of residence, an S.R.O. (single room occupancy) hotel.

While many would run from the sight, it actually attracted Brenda and Robert Grosbard, who saw the house as a potential new nest for their two children, Lee, 17, Remy, 15, and Prudence, their Boston terrier. Doubtless, their vision of its possibilities was due to their status as veterans of several Manhattan apartment renovations, as well as a newly built weekend house on Shelter Island.

"We wanted something that was a mess so we could tear it apart," explains Robert, an executive in the jewelry business. "I'm a project person and like to see things thro beginning to end." His first move was to hire Tho of Vail Associates Architects and Joe Nahem of Fo Design, both of whom have considerable experience i tating run-down dwellings.

Even in mint condition, the classic dilemma of in-ro stones is that they only have windows at the front a Hence, they're essentially tunnels (in this case, a tunnel long and twenty feet wide), and often murky at their c

Vail dispelled these shadows by broadening hal upper floors and adding a large rooftop skylight abov tral staircase. A sleek cast-iron balustrade replaced wooden one, and the front foyer was annexed into room. Finally, an underutilized garden-level floor b into a warm kitchen and dining room.

Controversy arose, though, when Nahem insisted dark wood moldings and wainscoting should be paint "The Grosbards thought the woodwork was their ho feature," he said, "but it actually was heavy and moro

"Everything white? *White?* How could I keep i Brenda recalls thinking. "Bu right. White woodwork rem Victorian feeling."

Complementing the pa are blues, grays, and beiges ette that's used consistently out the house. Whenever Nahem selected curtain ar stery fabrics with some sheer like velvet or Tibetan silk materials have an iridescer that catches the light," he n night, the house has a kind

"It's glamorous, but subtl Brenda, glowing with pride, the reborn brownstone.



Left: In the family room, the color is Silver Chain (1472) in from Benjamin Moore. The L- banquette is a Fox-Nahem cu design, upholstered in Solace Larsen. Neoclassical Italian s chairs and English Regency r tilt-top table are from Belved Antiques. Right: Holly Hunt's sofa is covered in ecru Club V from Quadrille. Freestanding from Christopher Norman.


Holy Terror
TheCentury
IN THE ORIENTAL STYLE

The dining room opens onto a garden patio. Genovese walnut dining chairs from Amy Perlin Antiques are covered in Rogers & Goffigon Soussous/Burr. The 62-inch-round Spanish dining table is from Holly Hunt. Painting over sideboard, Serra Landscape by Julie Langsam, is from Edward Tyler Nahem Fine Art. Opposite: Kitchen countertops and backsplash tiles are Pietra Cardosa from Artistic Tile.







COMPLEMENTING THE PALE WOOD ARE BLUES, GRAYS, AND BEIGES—A PALETTE THAT'S USED CONSISTENTLY THROUGHOUT THE HOUSE



The wall color in the master bedroom is Pelican Grey (1612) from Benjamin Moore. Bamboo bed in antique silver from Tui Pranich. Bed coverlet is Fox-Nahem custom design, fabricated by Blaise O'Neil Upholstery. Opposite: The spa bath has Industrial Luxe fixtures from Waterworks; Aquamarine tile is from Bisazza.



WRITER: JANE MARGO
PHOTOGRAPHER: OBERTO
PRODUCER: SENGA MORT

Sun Valley Cozy

Charlotte Ford gives her Idaho getaway a colorful yet casual update with a little help from designer Jeffrey Levinson

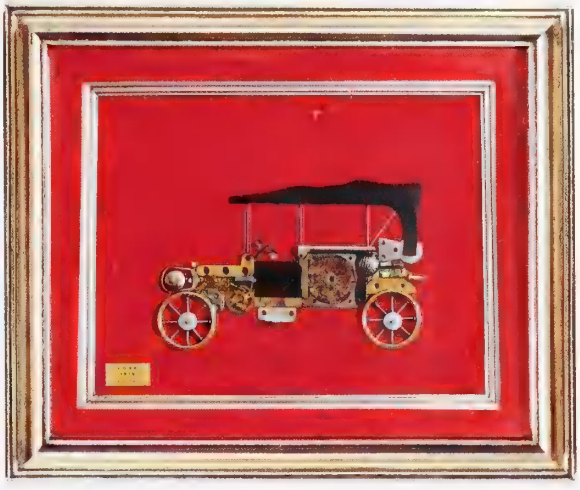
HT ABOUT NOW, Charlotte starts to plan her getaway. For weeks every March, when she's uite enough of New York's gray and slushy sidewalks, the author of etiquette manuals makes tracks for Sun Valley, Idaho. Ford, a great-ldaughter of automaker Henry gets to see family (her brother and also maintain houses here, and her nter has a house just next door). of late, she gets to enjoy the results edecorating project that has given acation house a casual livability. he total opposite of my New York ment," says Ford, whose goal was ce where I wouldn't have to worry anyone's shoes on the carpet."

rd bought the house 30 years ago a couple who built the place as an ment on a prime piece of fairway . In the 1980s she hired decorator y Levinson to help her flesh out oms, and more recently she turned vinson again. "She wanted to do e of this and a little of that," he s, "and it turned into a complete ishment."

cause Ford doesn't do a lot of l entertaining in Sun Valley, she getting much use out of the dining . At the same time, the sunken liv-om never seemed to have enough g. The solution: move the dining into the commodious kitchen and sh the former dining area as an sion of the living room. Common ative elements—a bold check for upholstery, sturdy basket-weave rugs bordered in leather, and a wall color borrowed from a favor-k—tie the spaces together.

vinson seized the opportunity to do away with original details that had begun to look dated. Fluorescent light soffits were replaced with recessed fixtures. The tongue-and-groove paneling on the living room ceiling was ripped out, and Sheetrock went up for a cleaner look.

That still left the challenge of furnishing rooms with unusually high ceilings. Clearly, nothing dainty would do. Ford and Levinson selected upholstered pieces with strong profiles and wood furniture with classic lines. And color, which Charlotte Ford loves, fills rooms with warmth. Although the owner and decorator stuck mostly to yellows, browns, and forest greens on the first floor, they added luscious lilac, jade, and pink to the second-floor palette. "I wanted the house to look good in both winter and summer," explains Ford. And every August, when New York settles into its sweltering mode, she escapes to Sun Valley again.



Opposite: In the living room, Charlotte Ford and decorator Jeffrey Levinson added curved-back Churchill armchairs from Rose Tarlow-Melrose House upholstered in a Brunschwig & Fils cotton chenille check. Above: A Model T assemblage made from old watch parts shows that a taste for autos runs in the family.



Clearly, nothing dainty would do. Ford and Levinson selected upholstered pieces with strong profiles and wood furniture with classic lines



Charlotte Ford turned her former dining room (above) into an "upper" living room to provide more seating. A glass-paneled walnut folding screen divides the open plan but allows light to circulate. Right: Ford's bichons frises, Sushi and Lucy. Opposite: Toni Frissell photographs of 1930s Sun Valley are grouped over an entryway bench that Ford acquired from the previous owners.



"She wanted to do a little of this and a little of that," recalls designer Jeffrey Levinson of the Sun Valley project. "And i turned into a complete refurbishment."



The master bedroom's canopy bed replaced a Western-style lodge-pole pine four-poster. The bed curtains—a wool plaid lined with a silk taffeta check, both from Christopher Hyland—are functional as well as beautiful. When pulled shut, they block the bright early-morning light that filters through window shutters. The slipper chair's cantaloupe-colored silk stripe from Grey Watkins adds to the room's juicy palette. Acrylic paintings by David DeVillier.





The spacious master bedroom, which has 17-foot ceilings, called for objects on a large scale. An oil painting by Robert Berlind was positioned over a pine desk and an early-19th-century chair from Lucca Antiques. Opposite: At one end of the room, a Churchill armchair and ottoman stretch out next to a fireplace. Robert Kuo's black hammered-copper spheres serve as a jumbo accessory. "It's as if a giant dropped gargantuan marbles on the floor," says decorator Jeffrey Levinson. For more details, see Resources.

WRITER: **PETER WEBSTER**
PHOTOGRAPHER: **LAURA MOSS**
PRODUCER: **ELAINE WRIGHTMAN**

Island Idyll

A South Carolina vacation house is re-created as a relaxed retreat with a modern touch for a busy family who likes to entertain





In the living room, French doors are shaded with Rogers & Goffigon sheer fabric to filter the harsh sunlight. The upholstered furniture is custom from Peter Rizzotto; the coffee table is topped with locally sourced stone. The elegant spindle-back chair looks like a George Nakashima piece but was probably made by a gifted amateur craftsman.



w: The living room is where the family watches movies
big flat-screen TV housed in a custom bleached-
ntertainment center designed by Michael Canter. It
contains audio equipment that's wired to speakers
ghout the house. The hand-painted silk hangings are
India. Opposite: A 1940s vase by the Danish ceramist
Bang sits on a 19th-century American folk art side table.



OOKED LIKE LIBERACE'S VACATION PALACE,"
rchitect Michael Canter of a 1980s house he recently
ated on Kiawah Island, a gated resort community 21
south of Charleston, South Carolina. "Marble, red lac-
and gilt everywhere. There was even a white grand piano
latform in the living room."

nter's clients, an art-collecting Manhattan couple with
young-adult children, wanted a house where they could
ain frequently, but tickling the ivories by candelabra-
wasn't what they had in mind. "We had vacationed on
land as renters for about twelve years," says the husband.
s time to buy our own home."

e first thing Canter did was strip the house of its pink
ial-stucco cladding, which he replaced with weathered
shingles, adding traditional Southern covered porches
front and back facades. "Now the materials and colors
ft and natural, like the lush landscape," says Canter.
"There's nothing garish peeking through the Spanish moss."

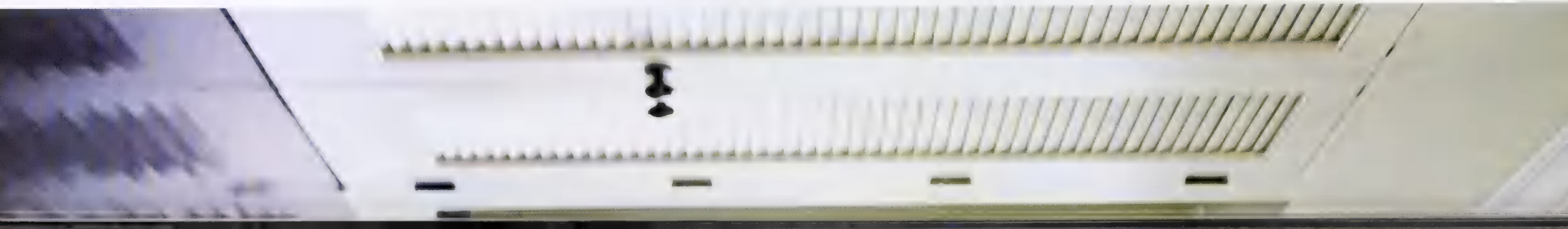
There's nothing garish inside, either. Canter ripped out the Las Vegas-y finishes, installing smooth plaster walls, modestly scaled moldings, and an ebonized wood floor throughout. "We rationalized the plan and made a slightly formal library, since they're a family of readers. But our biggest change was to take the upper half of the absurdly tall double-height living room to create a fifth bedroom."

The whole house was furnished from scratch. Almost everything was sourced in New York, stored in a warehouse, and shipped to Kiawah Island in three enormous trailers for installation. The husband says they asked Canter for "a modified Manhattan look—urban but relaxed," which is what he has given them. The youngest son's cork-lined bedroom is a typically cool touch. Given the family's literary interests, it's easy to see it as an *hommage* to Proust—and that's about as far from Liberace as you can get.





CANTER RIPPED OUT THE LAS VEGAS-Y FINISHES, INSTALLING **SMOOTH** PLASTER WALLS, MOLDINGS, AND AN **EBONIZED** WOOD FLOOR





This page: In the large dining room, a Murano clear-glass chandelier hangs over a sandblasted oak table and chairs custom-designed by Canter. Opposite top: The family are avid readers and asked for a separate library. Canter provided a Billy Baldwin–style custom sofa, a George Smith slipcovered armchair, and two c. 1880 English Arts & Crafts side chairs for reading. Opposite below: Canter made a breakfast nook in one corner of the dining room by gathering a pair of Victorian chairs, a sofa, and several laminate-top Saarinen side tables.


"BY USING **VARIATIONS** ON THE PALETTE THAT'S FOUND THROUGHOUT THE HOUSE—**MOSTLY** TAN, CHOCOLATE, LEMON, RED, AND ORANGE—WE GAVE EACH BEDROOM AN INDIVIDUAL BUT **INTEGRATED PERSONALITY**," SAYS MICHAEL CANTER







This view: The eldest son asked for a masculine bedroom where he could hang a collection of 1970s art gallery posters. The custom padded headboard is upholstered in red vinyl fabric by WillowTex, and the walls are painted a custom deep chocolate by Benjamin Moore. Top right: In the master bedroom, cream Donghia grass cloth sets off an unusually low Tommi Parzinger king-size bed from the mid-1950s. Right: A French forties desk anchors the daughter's bedroom. The Crate and Barrel chairs are slipcovered in a cotton print from the Raoul Collection.



Both the husband and wife are accomplished cooks. The kitchen has new appliances, refaced cabinets, and new countertops—a pale gray granite that is honed and waxed. The room is painted the same Benjamin Moore custom gray-green as the living and dining rooms. Opposite: The covered porch off the second-floor guest room has views over a golf course. Decking is made of ipé, a teaklike South American hardwood that's renewable. The armchair is by Philippe Starck. For more details, see Resources.





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PASSIONS

MONTH WE EXPLORE HIGH-TECH GADGETRY, RED FLOWERS, ONLINE AUCTIONS, AND A PERSONAL VIEW OF HURRICANE KATRINA



GARDENING
righten quiet gardens and dscapes with a vivid dose rimson blooms and foliage.

Page 77

WEEKEND SHOPPER
Edward Ross strolls eBay's virtual stalls and pulls out a once-common appliance he now finds indispensable.

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THOUGHTS OF HOME
Fleeing Hurricane Katrina resurrects long-buried memories for one New Orleans survivor.

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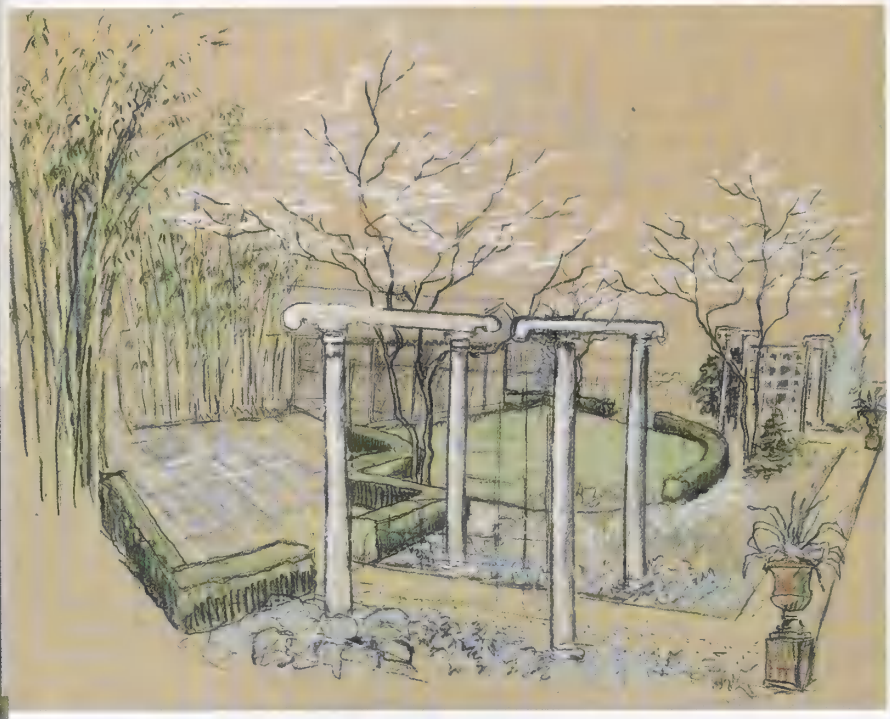
COMING ATTRACTIONS
New technology is changing the rules on how to integrate a home theater into your house.

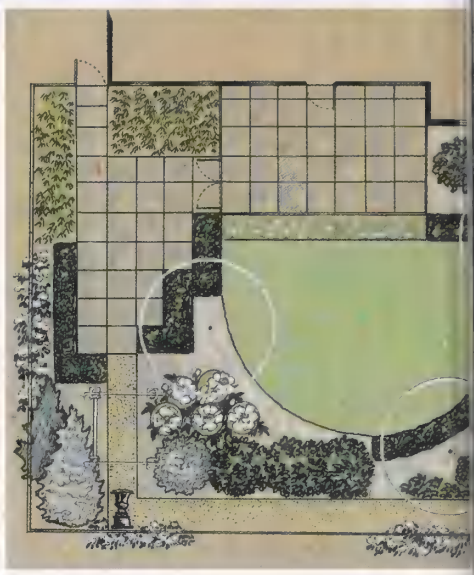
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Unlimited Vision

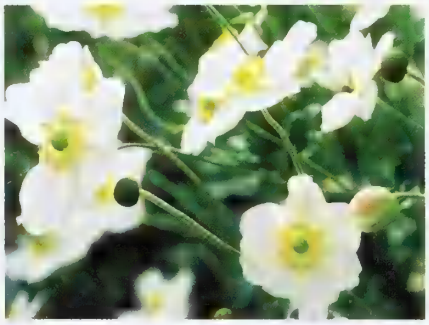
A medium-size backyard gets treatment on a grand scale







Before: A nondescript backyard (top) has to much grass and not enough character. After structured in both an elevated and bird's-eye the land is given new life (above and left).



The late-blooming garden includes 'Honorine Jobert' Japanese anemones.



Japanese painted fern (*Athyrium nipponicum* var. *pictum*)



Create height with the Montauk Gar Arbor from Restoration Hardware.

THE LIMITED SIZE of this 64-by-90-foot backyard in Napoleon, Ohio, did nothing to limit the imagination of garden designer Stephen Rosselet. He approached it as he would a larger landscape, dividing the yard into three areas—a bluestone terrace, a semicircle of grass, asymmetrical planting beds—and partially surrounding it with a romantic walk of crushed gravel. Rosselet, who practices in Grand Rapids, Michigan, kept the color scheme simple. Leaves are dark, almost black-green, gray, and silver. All flowers are white, with one plant in bloom from late February (hellebores) to early November (Japanese anemones). After that, Rosselet says strong structure and evergreen plantings look good in winter." The garden is also surprisingly easy to maintain. "Ever will pretty much take care of itself," says the designer, "if an inch and a half of organic mulch is put down after planting 'Green Mountain' boxwood around the beds, for example, forms a hedge with minimal pruning.) Rosselet does warn abo care, however: "Trees need supplemental water—with a hose—during their first year. An irrigation system is not enoug

WRITER: ELIZABETH H. HUNTER PRODUCER: LISA McGEE ILLUSTRATOR: STEPHEN ROSSELET

Seeing Red

Planting a garden with crimson blooms and foliage can energize a landscape and punctuate quiet color schemes

D TO THINK that red flowers oo obvious. How unsophisticated Reds—in all shades and hues—life to borders and containers, e a good red lipstick can accent iguing face.

ALERT: TAKE IMMEDIATE ON For gardeners in warm parts country, February is a prime o plant members of the ancient wer clan, like *Cheiranthus cheiri* ine King', 'Blood Red' or 'Vul- Zones 6–9). Those with cold s should scatter seeds of scar- nual poppies right on top of the till covering borders—seeds will nate later and their delicate flow- ll flicker like little flames beside nuted foliage.

RED-Y FOR THE REST OF YEAR As the weather warms, ners everywhere should keep an en for bright red primroses and Williams to add to early displays. little screamers jolt the pastels of ring garden, just like a nice shot ka makes orange juice so much nteresting.

ad for the nursery as soon as the er seedlings are put out. If you ocally, then anything they display ep outdoors all the time is ready into the ground. Look for deep red hollyhock crowns and packets of red hollyhock seeds. Crowns of the tall biennial will bloom this year, and seeds, tossed into the backs of borders, will bloom next year. Search the vegetable section for red-stemmed Swiss chard to add to ornamental beds. Position them in front so that those clear red ribs can shine like stained glass.

I am also fond of the red-leaved plants I put in my garden years ago. They are annuals indispensable as foils for every color, from blues to oranges, and they self-seed happily into eternity. My foliage season begins with *Atriplex hortensis* 'Rubra' (Orach from Thomas Jefferson's garden at Monticello), and by the time it plumes up at six willowy feet around my carmine 'Betty Prior' roses, the quilted leaves of perilla are just sprouting up. Perilla creates a reddish-purple mound that lasts far into autumn and makes a perfect partner for dahlias.

And speaking of dahlias, 'Bishop of Llandaff' is the Birkin bag of the clan: chic, expensive, desirable, but sometimes hard to find. The perfectly tailored red flowers shine out from deep purple foliage on a plant that can reach five feet tall. 'Doris Day' is another great dahlia, more like an everyday purse and named after someone who certainly knew how to use her red lipstick. Try planting these red flowers among yellow and orange dahlias to create a sunset bed. The effect against a bright blue autumnal sky is knockout.



A healthy dose of scarlet—like this brightly hued poppy—can enliven the most muted garden. For more details, see Resources.

WRITER: KATHERINE WHITESIDE

Shopping From the Sofa

Of the 60 million objects available on eBay, Edward Ross paid $100 for an item you may never have heard of. Here's why . . .



IT IS A THOROUGHLY modern dox that eBay presents: Only in t of information could the world' est and most comprehensive flea m exist in a place that you cannot drive to, or walk through. It is at o greatest strength and biggest wea "You can get great deals on anythi everything on eBay," says associate Edward Ross of the virtual marke with a booming population of and buyers. "It can be overwheln you don't know what you're looki because there are so many choice the way it's organized is kind of nious—it's great for collectors."

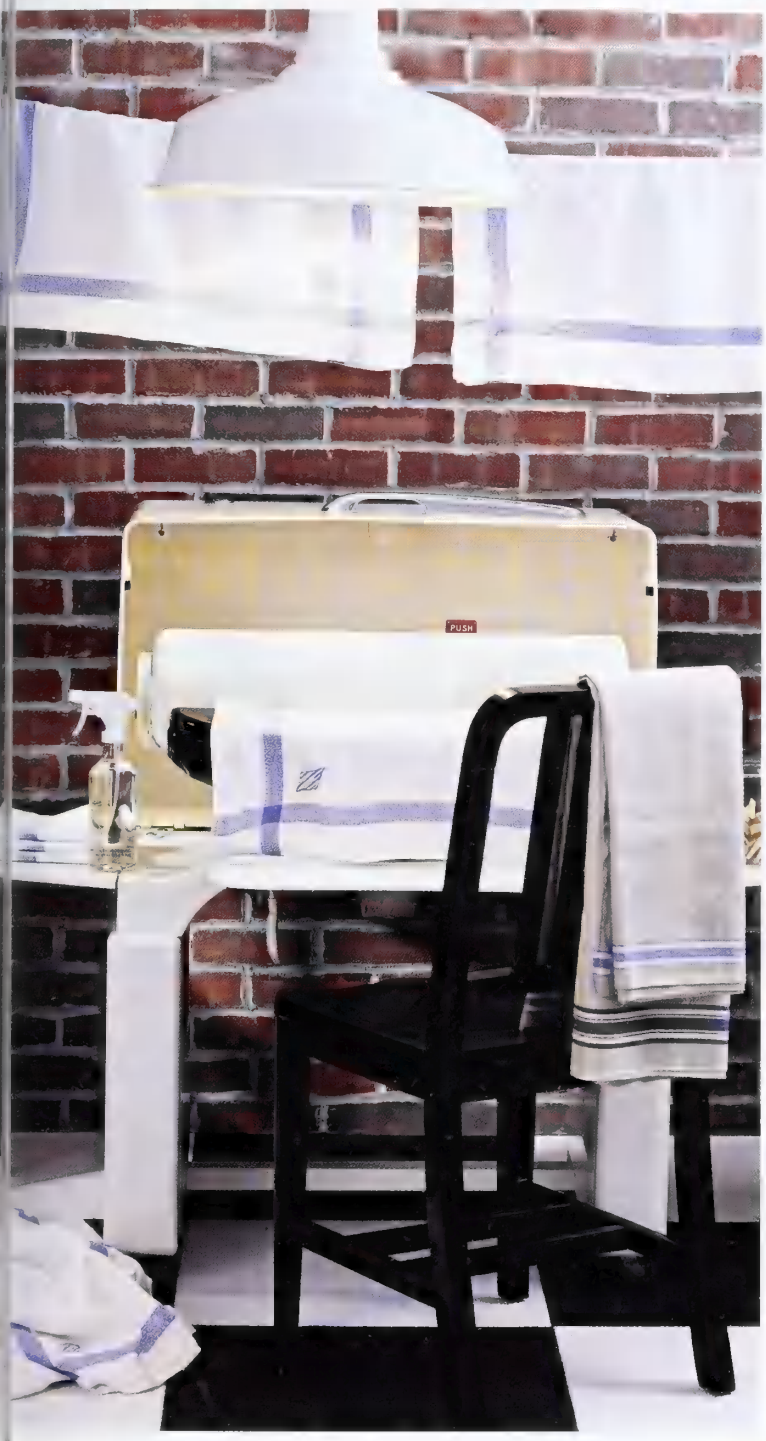
Proving his point, Ross search keyword "mangle" and resurrected the site a household appliance st in an era of poodle skirts, clot pers, and bomb shelters. The Ir Ironer—its funny name reflects before marketing and focus gro

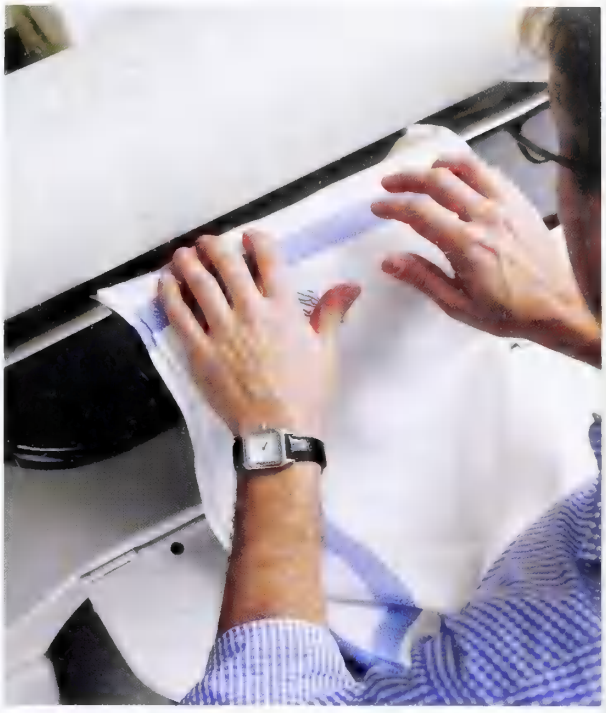




Above: Ross sifts through products on eBay (www.ebay.com)—where "every day is a flea market"—without ever leaving the house. Right: The vintage Ironrite Ironer cost $100 and was shipped to him complete with instruction manual.

WRITER: MARIO LÓPEZ-CORDERO
PHOTOGRAPHER: BRENDAN PAUL
PRODUCER: EDWARD ROSS







Sheets and linens

SHEETS — These may be ironed by folding them length-wise and ironing down selvage edge from side hem to small hem end. Keep material taut and straight by placing fingers between thumb edges while ironing the length of sheet (Fig. 2). Halve roll at times and give a slight

NAPKINS — Iron linen napkins on both sides of the material. Plain napkins are done by placing the wrong

side next to the skirt (Fig. 6). Turn and repeat on the right side. Be sure to start the edge of the napkin straight with the forming board and down under the roll so that it will be even when it is finished. Again DO NOT PULL ON THE CORNERS AS IT IS GOING THROUGH THE IRONER. Fold double. Feed the open edges in first, ironing down side fold (Fig. 7). Do not try to keep edges together while ironing the fold in, but allow one edge to overlap the other every time a new fold is made and ironed. This will result in a perfect corner when the napkin is finished, and will not show SEVERAL CORNERS (Fig. 8).

10

ron on steroids. The machine works when y dampened soft goods like napkins or sheets d through two heated and padded rollers ed in steel casing. It makes short work of a ack of laundry and is practically alchemical for an avid collector of vintage lin- no is afraid of sending such delicate items to the neighborhood dry cleaners. ostly made for commercial use now, a new mangle can cost $2,000–3,000. had always heard about its usefulness from his grandmother, who left behind edding-gift mangle when moving houses as an expectant mother and regret- ever after. "So I went on eBay and found one for $100. I had to have the cleaned and the plug rewired, but it was still cheaper than buying a new My days of ironing napkins and tablecloths for hours are over."

Above, clockwise from left: A mangle makes ironing linens a snap; Studio shelving and Galley chair from Hold Everything; bins from Pottery Barn Kids; carpet tiles from InterfaceFlor. Napkins need only two runs through the machine for crisp results. The instruction manual spells it out.

Contact Us Do you have a favorite flea market you would like Edward Ross to visit? Send him your suggestions and watch for future excursions. Direct your letters to Weekend Shopper, *House Beautiful*, 1700 Broadway, 29th Floor, New York, NY 10019, or hbmail@hearst.com.

FOR MORE DETAILS, SEE RESOURCES

Storm Warnings

To leave or not to leave? As Hurricane Katrina approaches, Patrick Dunne has to decide whether he is ready to abandon his home and his city

BY PATRICK DUNNE

PANIC AND THE WIND were unrelenting, but Hurricane Katrina was still far from shore. Running away from home never much appealed to me anyway, especially not now.

I did it once when I was eight and whatever my intended destination—which I suppose was Mexico, since that's where Papa always headed when his siblings exasperated him—I got no farther than a few regret-strewn blocks. It was Sister Xavier, a leathery-faced nun who spent most days in a mud-stained wimple, picking bugs off her hydrangeas, who discovered me settled underneath the convent porch. She seemed not in the least surprised, but issued two dire warnings while giving me a drink of water. If my plans included living there, she said, beware of spiders whose bedroom it became when night was falling. The other was to avoid at all costs attracting the attention of Sister Adrian, who showed no mercy to runaways. I soon crept home because I missed my grandmother and had a lively curiosity about lunch.

Running away this time was even heavier with regret and shame than all those years ago. As a child of hurricane country, I came to know the th
naled by a red flag raised on t
front. Somehow it also summo
deep pride and gratitude for a
hold that seemed able to weath
thing. Flight was not in our voca
nor fear nor hurried uncons
plans. Nurtured on tales of a g
ther who had organized relief w
1919 storm and tidal wave nearly
away our Texas town of Corpus
I sensed that my own father kn
ropes. Store water; wrap chunk
in sheets and sawdust; cook for
fold bedding for dependents n
shelter; fill lamps with kerose
above all, sense the power of nat
insure that last imperative, ther
plenty of excursions to the sea
marvel at the waves. My mothe
objected and kept a stack of ha
chiefs soaked in ice water to ke
tempers cool during the humid,
less days before the storm.

These preparations suspende
mal life, calling everyone into a d
role. I frankly loved it. Battening
waiting, watching, secretly hopi
good storm. How bitterly I regret
occasion when, as the wind mo
my father chauffeured the local
to a cliff, where with cope and c
flapping madly he blessed the
The holy water came back to st
in the face, but grace prevailed a
storm took an unexpected turn
some more deserving town due

This time, for the first time
adult life, the threat posed by a
cane seemed palpable. Usually the
do so, we boarded up our shops
than most. We encouraged the tim
wanted to evacuate early and trie
feel superior. Even the day befor
our resolve firm, we helped frien
close some doors that looked dow



l, ancient garden of the Ursulines. ch Quarter was sublimely quiet. A eally, when it wasn't trying to imi- The colors old plaster walls took e-storm light was heartbreaking. It not to kiss the buildings as we ast.

people leaned over balconies to mrades in determination. We lit dles in St. Louis Cathedral, peti- ercy. The statue of Our Lady of nce held out her crown of roses ed sweetly to the girl caught in her feet, but was she listening? eans has an odd pack of pro- Our Lady of Prompt Succor, ed us from the English in l St. Expedite, who saves us n almost every other thing, course ourselves. His name n no official canon, but has erated here since this statue ued more than a century a crate left unaddressed harves—the only marking XPEDITE." A crop of candles ntinually before him, often with scraps of paper bearing peti- th sacred and profane. I've left a myself from time to time.

ckly call came through from a bayou country. "Don't worry, I e (tarot) cards—fine news! The Cups—what was once good will in, but then a new beginning." ds were moving faster.

l on a Sunday, Clarence, our n, tied his bicycle to the tree and ough our batten gate. By then we n to make our own small garden elped haul old iron chairs out of ay, and clay pots were brought lining room. "No need to water ose?" When I asked if he was own, he pointed to the bike and "Can't get far with that," he said. im promise to come by once the ssed. We still had time to cook bathtubs and check batteries ings got bad.

Then two friends appeared grimly at our door. "We're leaving, everyone is ordered out," they said. "You've got to go!" One of them had weathered every storm with us, and I counted on his Creole sense. His decision made me feel uneasy. I wavered at first, and then conceded.

Shutters slammed shut, French windows locked; the slave quarter of the house was closed up. Room by room the house went dark. Familiar things disappeared into the gloom. No place in the whole world gets darker than New Orleans in the afternoon with all the blinds closed.

THEN TWO FRIENDS APPEARED GRIMLY AT OUR DOOR. "WE'RE LEAVING, EVERYONE IS ORDERED OUT," THEY SAID. "YOU'VE GOT TO GO!"

More than daylight was shut out—breath and certainty dimmed. Old houses are prone to hurl their accusations. I reckon that's because they've had more experience at the thing. Reproach settled heavily in chairs. I wanted one last look but wasn't sure what to look at. I settled for just stroking the back of my mother's favorite chair. We each grabbed a few things for the road: our bulldog, Clovis, and his food; water to survive and for drinking in small silver tumblers, since they wouldn't break; an address book of friends. It was sparse packing, even for an overnight. I was the traitor who finally slammed and locked the door before ducking into the getaway car.

No one spoke as we rolled down the old boulevard, Elysian Fields. There were people sitting out on cutwork porches of dilapidated houses with fixed stares, but there wasn't any dancing going on. For a town that can make a party out of funerals, the mood was somber.

Our road was long, without real perils although plenty were imagined as the roads filled up with water. It was comfortable by comparison, and ended unexpectedly in a lovely house that gave us shelter when we could go no farther. Our hostess thought of everything: midnight snacks, smooth sheets. She knew what storm mania was and mothered us. Her own house had been pounded just a year ago. Her gentle spaniel welcomed Clovis, her ghost stayed quiet and let us sleep. We stayed until winds from the storm's edge calmed down, and then moved on to a little cottage called Sweet Beach that good friends had given us as refuge. New Orleans was just across the Gulf, and we hid our eyes from one another when Randy Newman's song made us feel too sad.

Here there have been night skies never contemplated in New Orleans, the hum of waves, dawns that left me despairing of ever grasping color. One by one we tracked friends, found new open hearts, scrubbed floors that belonged to us only by virtue of our nervous tread, tried on routines for size and changed them, forgot the date and how to knot bow ties, grieved and sputtered and worried and sometimes even called the cottage home. We learned what it means to miss . . . that city.

When each night I gathered back our friends from far-flung places into the even stranger settings of my dreams, our reunions often happened to the jazz of Frenchmen Street or food-slinging operettas in favorite restaurants. A few familiars were condemned to shoveling snow off the roof of the Cabildo, one of the main buildings on Jackson Square, or chipping ice for Sazeracs from the tipped bronze hat of the Andrew Jackson statue. The balconies were sometimes dressed for Lent, and masks floated on colored water. Uneasy images, but not once did these nocturnal escapades leave me longing for the French chairs shut up in our dark rooms. I guess they were asleep. ●

New technology makes it easy to integrate a home theater into almost any room in the house

COMIN

IF YOUR FANTASIES run to a private screening room, get out the popcorn. It's no longer necessary to dedicate a whole (preferably windowless) room to bulky equipment. In fact, those dark, cavelike screening rooms can be consigned to history. The latest flat-panel high-definition TVs, like Toshiba's svelte 37-inch LCD model, have such vibrant colors and fine resolution that you can watch even with the sun shining in.

Besides, who wants a room that's limited to only one function when multitasking is the order of the day? We designed this space to function as a family room, a home theater, and a study. The tall, dark armoire from Drexel Heritage's Postobello Home collection is actually a workstation, so you can pay your bills and still keep one eye on CNN. Then you can shut the papers away behind handsome shutter doors when you want to relax and watch a movie.

Treat yourself to a big screen and surround-sound. DVDs now come encoded with 5.1 channels of sound, which means that you can relish every cry and whisper on the soundtrack if you invest in five speakers and a low-frequency subwoofer (the .1). Ideally, you should place two speakers in the front of the room, two in back, and the center channel speaker (which carries most of the dialogue) either directly above or below the screen (the subwoofer, which carries the rumbles, can go anywhere). If you're planning to listen to music on the same speakers, buy the best you can afford. Otherwise, you'll regret getting rid of your stereo.



WRITER:
CHRISTINE PITTEL

PHOTOGRAPHER:
PAUL WHICHELOE

PRODUCER:
LISA McGEE

ATTRACTIONS



Even the dog lying on the striped rug can see the next-generation Toshiba LCD flat-panel TV. You may be more comfortable on the sofa, especially if you put your feet up on the cocktail table; both by Postobello Home for Drexel Heritage. Leather chairs flank a mobile tea table. The walls are painted with Glidden's Fiesta Orange, which sets off the black bookcases.


NTERIOR
DESIGN

OPPOSITE: The Toshiba Satellite R15 Tablet PC—inside the Alexandros workstation—has a screen that can swivel and fold down like a tablet so you can write directly on it with a stylus. In front is the Beasley chair, also from Drexel Heritage. Below: Toshiba's Gigabeat F20 Digital Audio Player stands next to a rainbow of stationery from Target and a tin of colored pencils from Apartment 48.



LCD or plasma?

•It's a subjective choice. Some people are dazzled by the vivid, intense colors of LCD. Others prefer the softer, more filmic quality of the image on a plasma screen.

•Plasma screens tend to have a wider viewing angle, which means you can sit farther off to the side.

•If you love fast-paced sporting events, plasma technology is right up to speed. On LCD, you sometimes get that comet-trail effect.

•The drawback to plasma is the burn-in factor. If you're going to have the CNN logo, the stock market ticker, or a video game on your screen for days at a time, choose LCD.

•Buy an extended warranty with any type of screen. This is new technology, and something may go wrong.

PICK THE SCREEN THAT'S RIGHT FOR YOUR ROOM

Screen size	Optimal viewing distance
30″	6.25 feet
35″	7.3 feet
40″	8.3 feet
45″	9.4 feet
50″	10.4 feet
55″	11.5 feet
60″	12.5 feet
65″	13.5 feet

BELOW LEFT: The Toshiba 37HLX95 LCD flat-panel TV rests on the Gramercy console from Postobello Home and is flanked by speakers. Below right: We lined a drawer in the cocktail table with Italian wrapping paper from Apartment 48 and used it to corral remotes. The white resin tray on top, embedded with slices of bamboo, is from Andrianna Shamaris. For more details, see Resources.






Cascade

ENTERTAINING

WHEN YOU'RE CRAVING WARMTH, WE'VE GOT IT. FROM A SELECTION OF LECTABLE SOUPS TO A CHEF'S COZY BRUNCH, HERE'S PLENTY TO CURL UP WITH



ICH FOR BRUNCH
lo restaurant
ners squeeze
friends with a
l at the office
s fuss-free and
delicious.

Page 88

ENTERTAINING WITH DAVID STARK
A sunny bloom takes a surprising role in a wedding bouquet that sets the event's theme.

Page 93

SPIRITS
Neutral in flavor and easily adaptable, vodka is the ultimate multipurpose cocktail building block.

Page 96

COLD COMFORT
Four unconventional soups are easy to prepare and make perfect light meals in chilly winter weather.

Page 98

A Bunch for Brunch

How do you improve French toast? Two restaurateurs share a recipe for a banana-stuffed, custard-soaked version to make at home—sous chef not requi



"NO ONE MAKES BRUNCH just for themselves," says Vicki Freeman, co-owner with husband and chef Marc Meyer of the New York restaurant Five Points. "It's something you do to entertain and it's such a good meal to make at home." She should know—in the six and a half years that the restaurant has been open, a weekend midday reservation has become as sought-after as Saturday nights are elsewhere. Meyer recently published (with coauthor Peter Meehan) *Brunch,* a compendium of recipes from the Five Points repertoire. And while not everyone has the option of entertaining friends at a coveted table in their own restaurant ("having people to the restaurant is really how we see a lot of friends," says Freeman), she insists that brunch is a meal that >



Above: The party breaks bread at the table; clockwise from left: Melissa Savage, chef Marc Meyer, Chris Fillon, co-owner Vicki Freeman, and Scott Statton. Right: A winter fruit plate is composed of pomegranate, Concord grapes, persimmons, apples, and pears.

WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: LAURA MOSS PRODUCER: MARY-ELLEN WEINRIB





ED BANANA FRENCH TOAST

lapted from Brunch *by Marc Meyer and Peter Meehan*
, $25). It is quicker if you make some of the elements in
—crème anglaise can be prepared up to two days before
d in an airtight container in the refrigerator.

e anglaise:
olks
sugar
h of salt
oons vanilla extract
warm heavy cream

h toast:
spoon unsalted butter
Pullman brioche or similar bread, crust removed
it 4 very ripe bananas, mashed
ne anglaise
le syrup, warmed

rème anglaise: Whisk together egg yolks, sugar, salt and
a pan. Whisk in 2 tablespoons cream. Add remaining
hisking constantly. Cook, over medium low heat, stirring
y, until sauce barely coats the back of a wooden spoon.
ce into a shallow bowl and let cool.

e French toast: Preheat oven to 375°F. Lightly butter a
and place in oven.

ead into 8 3-inch-thick slices. Cut each slice diagonally
ngles. Cut a slit into the wide side of the wedge, creating
Fill pockets with mashed banana.

uffed bread slices into sauce, lightly coating each side.
es on preheated pan and bake until golden brown, about
es. Serve with maple syrup. Serves 8.



Clockwise from top left: Freeman and Statton enjoy the company. Meyer mans the wood-burning oven. Baked banana French toast is a brunch favorite.



"It's not precision **COOKING**," Freeman says of **BRUNCH**. "It's very forgiving; anyone who cooks can make it, and it's made for **SHARING**"



Above: Fuel for the oven is lined up beneath the bread station. Left: Meyer's recipe for the Five Points vodka Bloody Mary is made from a base that includes freshly grated horseradish and celery salt and can be altered for use in a variety of similar cocktails like the Texas Bloody Bull (made with bouillon), Bloody Maria (with tequila and minced chipotle chili), or the Hampton Shore (with clam juice and lemon vodka).

a civilian can easily make at home for guests. "It's not precision coo she says. "It's very forgiving; anyone who cooks can make it, and it's for sharing."

For a recent get-together, the couple gathered guests by the resta wood-burning oven and served dishes from the book: a winter fruit baked banana French toast, and Bloody Marys and mimosas. The reflected the sensibility of Meyer's which, while simple and accessible, market-driven, carefully conceive steeped in a sense of place. "Brunch often a concessionary thing resta do—I wanted to get beyond the holla and poached eggs of a typical coffe menu," says Meyer.

The menu was also indicative of th of breezy atmosphere brunch can "When we started doing it, it was my ite shift to work because the pressur at brunch," says Freeman. "People wh erwise have no carbs or butter come throw caution to the wind."

empting array of new teas and accessories
sure to entice you to sit for a spot

THE ART OF TEA



TWINKLE, TWINKLE Petrossian's silverplated Étoile tea strainer is the star of any tea party, $32. From Petrossian: www.petrossian.com. Rose silver needle white tea, $17 for 3 ounces. From Mightly Leaf Tea: www.mightyleaf.com



SLEEK STEEP These architectural silk tea infusers are an elegant alternative to a plain old tea bag. Black Currant and Earl Grey, $12 for six infusers of each flavor. From Tea Forte: www.teaforte.com.

FLOWER POWER Harney & Sons' Chinese Flower tea is a blend of green teas combined with three kinds of flowers and citrus flavors; $8 for 20 sachets. Harney & Sons: 888-427-6398 or www.harney.com.





BLOOMING BREW

For a stylish presentation at table, Numi's Dragon Lily flowering tea is hard to beat. Organic tea buds are sewn into bundles and blossom when steeped in hot water. No tea bag or strainer required; $33 for 21 blossoms. From Numi: www.numitea.com. Sake/tea pot, $125 from Takashimaya New York: 800-753-2038.

PRODUCER: SAMANTHA EMMERLING
PHOTOGRAPHER: JAMES WORRELL

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The Wedding Bouquet

In an excerpt from his book, *To Have & To Hold,* David Stark shows how the humblest bloom can star in a charming posy and inspire the decor of the entire event



The daisy theme is appropriately extended to a flower girl's basket. Instead of tossing rose petals, an aisle of scattered daisy heads will beautifully lead the wedding party to the altar with a sweet smile.



HOW MANY DAISIES have been sacrificed in pursuit of romance ("she loves me, she loves me not...") is unclear, but they certainly are well suited for the duty. Spectacularly happy, indefatigably sunny, daisies radiate innocence and country charm. Yet with the right treatment, they can be reimagined in an ultrasophisticated role.

The daisies on these pages are also a good example of how a single flower can advance an entire design theme. We all know that weddings can sometimes be overwhelming for a couple as they attempt to sort through so many choices and arrive at so many decisions. For them, the bridal bouquet can provide the starting point for the day's decorative motif and settle a host of design questions. Best of all, daisies are reasonably priced, so buy as many as you want to use to dazzling effect. Please do eat the daisies.

EXCERPTED FROM *TO HAVE & TO HOLD: MAGICAL WEDDING BOUQUETS* BY DAVID STARK & AVI ADLER (ARTISAN BOOKS) COPYRIGHT ©2005

WRITER: DAVID STARK PHOTOGRAPHER: MICK HALES



FLOWERS TO USE SOLO, AVAILABLE BY SEASON

SPRING: Tulips, parrot tulips, peonies, French anemones, daffodils, ranunculus, lilies of the valle sweet peas, pansies, garden roses, blossoming tr (lilac, azalea, cherry, crab apple), snowballs

SUMMER: Marguerite daisies, dahlias, sunflowers delphiniums, roses

AUTUMN: Dahlias, sunflowers, roses, chrysanthemums, amaryllises

WINTER AND YEAR-ROUND: Stephanotis, mini- calla lilies, cymbidium orchids, lady's slipper orch cattleya orchids, alstroemerias, carnations and m carnations, gypsophilas, Hanna asters, roses

Though you shouldn't expect this combination at a formal evening wedding, a bouquet of ferns, ivy, and white hydrangeas (left) easily holds its own against the brocade and beading of the bride's gown. The larger daisy plays well against the smaller chamomile.







David Stark (above) says daisies make a smashing table centerpiece (right); caught in a yellow ribbon, they also add to a napkin treatment beneath place cards.

The groom and his crew each sport a single super-simple daisy boutonniere on their lapels.

The flower theme is carried through to a spectacular yellow-and-white cake (right) trimmed with sweet blossoms along a ribbon of frosting at its base.

A SINGLE-FLOWER STARTING POINT FOR THE COLOR SCHEME

way to determine the color story for your bouquet ook to a single flower. A variegated rose of red and e, for instance, can serve as the beginning note for mix of flowers in various shades of reds, pinks, and ites. Similarly, a dark-centered calla lily can offer a e of colors in a single stem, each subtle shift in hue oming the inspiration for other flowers that reflect that particular part of the spectrum.

For one particularly elegant wedding, we mixed vish, classical selection of peegee hydrangeas and den roses with astilbes, ornamental cabbages, and a lilies. The rose and hydrangea colors were based on the calla lilies, each of which ranged from pale ery yellow on the outside of the blossom to orange and to deep wine in the center. We fringed it all with feathery spears of dark red astilbes.





Mix It U

Smooth, subtle vodka is the per basis for delicious cocktails that a little out of the ordi

NO ONE KNOWS FOR SURE where vodka originated—most somewhere in Poland or Russia—and at the beginning it was roug distilled from grain. (Contrary to popular belief, very little vodka is p based.) The big breakthrough came in the late 1800s, when Piotr Smirno advantage of the newly discovered purifying qualities of charcoal to make refined vodka, which became the favored drink of the czars.

Today, it's the best-selling distilled spirit in the United States, an official definition that could be the spirits world's equivale really bad personal ad: "Neutral spirits so distilled, or so tre to be without distinctive character, aroma, taste, or color." that very neutrality that has made vodka so popular here such a congenial mixer.

As new high-end brands are rolled out every ye hear about vodkas that are made from grapes, water, and are multi-distilled, or even "super-pre Are these pricier bottlings really much better? are smoother, for the most part. But you really decide how you are going to use vodka to dete what you should buy. If you're the Martini typ a smooth vodka is right for you. But if you're up a pitcher of Cosmos, you'll do just as we something less expensive.

Serenity pitcher with stirrer, $125; from Namb 800-443-0339. Opposite, from left: Raki glass $24; by Defne Koz for Gaia & Gino, available th Matter: 718-230-1150. Aarne crystal cocktail gla $44 for a set of two; available through MoMA De Store: 800-447-6662. Kelly glass, $125; from Willi Yeoward Crystal: 800-818-8484.

THE COSMO RUSSE

This refreshing version of the Cosmo was one of the most popular at the beloved Russian Tea Room in New York.

1½ oz. berry vodka
½ oz. Grand Marnier
½ oz. fresh lime juice
½ oz. simple syrup
Splash of cranberry juice

To make an individual drink, fill a shaker with ice. Add all the ingredients. Shake and serve straight up. Garnish with three cranberries or a slice of lime. To serve in a pitcher, chill all the ingredients in advance and mix in the same proportions.

WRITER: MALACHY DUFFY PHOTOGRAPHER: ANTONIS ACHILLEOS
PRODUCERS: MALACHY DUFFY AND SAMANTHA EMMERLING



PEPPYPOLITAN

Claridge's Hotel in London has one of that city's liveliest bars, and this drink is always in demand.

¾ oz. pepper vodka
1 oz. sloe gin
¾ oz. peach schnapps
¾ oz. apple juice
¾ oz. cranberry juice

Fill a cocktail shaker with ice. Combine all ingredients in the shaker and shake. Strain into Martini glass. Garnish with a whole red chili.

FRANGIPANE

eautiful multi-hued drink originates at a Food and Wine in Boulder, Colorado.

2½ oz. vodka
¼ oz. Amaretto
¼ oz. limoncello
Splash of crème de framboise

ll a shaker with ice. Add the vodka, iretto, and limoncello. Shake well and nto a glass. Carefully add the crème de oise, which will settle into the bottom e glass. Garnish with fresh raspberries.

APPLE SPICE

A simple and delicious drink from a hip new bar in Manhattan, The Double Seven.

2 oz. vodka
5 oz. fresh apple juice
Cinnamon Brown sugar

Fill a tall glass with ice. Pour in the vodka, then the apple juice. Stir to mix. Sprinkle with cinnamon and brown sugar. Garnish with a cinnamon stick and a slice of apple.



COLD COMFOR

Four unconventional soups are studded with herbs and spices that are big on flavor, but surprisingly simple to make

age: Canned tomatoes, coconut milk, and t butter form the base of a spicy Senegalese t soup that's a perfect light supper and in as little as thirty minutes. Glass tumblers skandar, spoons from Match. Opposite: m of lentil and sorrel soup carries the tively tart flavor of the fresh herb. Pewter rom Match, white linen napkin from Sferra. l fiber wall coverings in backgrounds from uth Seas Collection by Newcastle.

Producer: Mary-Ellen Weinrib
Photographer: Sang An





Golden turnip and rice soup is flavored with thyme and nutmeg and enriched with chunks of Fontina cheese that melt in the hot broth. Antique pewter ladle from David Stypmann; tile in background from Ann Sacks.

ighlights

FALL TABLETOP

eautiful was pleased to present the Tabletop Vignettes during the Tabletop 41 Madison in New York City. Guests e to enjoy the creative expertise of idie Ross and House Beautiful, while abulous ideas on how to decorate a tyle. The vignettes were adorned with tabletop product and furniture from sors.



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ARE YOU DRIVEN FOR A PASSION FOR DESIGN?

House Beautiful and Chrysler Are Now Accepting "Design Innovators" Award Nominations

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As Presenting Sponsor of House Beautiful's Annual Giants of Design Awards, Chrysler recognizes and celebrates great design in its many forms. And through the Chrysler and House Beautiful Design Innovator Awards program, we are looking for a future Giant of Design—a person who has vision, inspired creativity, and a commitment to making the world a more functional, beautiful place.

An undisputed leader in the field of great design, Chrysler has a passion for creativity and innovation, and the determination to merge function and style, driving visions of well-designed vehicles from inspiration all the way to reality. Chrysler is always on the lookout to recognize and embrace talented, kindred spirits in all aspects of the design field.

How can you become a Design Innovator? Nominate yourself—or someone that you believe has a passion for design—in one of four categories: Interior Design, Architecture, Landscape Design or Product Design. A panel of House Beautiful experts, will select a winner in each category based on a list of projects submitted and a brief essay of 100 words or less.

If you are chosen as one of the four Design Innovator Awardees, you will receive:

- Two tickets to the prestigious Sixth Annual Giants of Design Awards Ceremony on May 11, 2006, and recognition during the ceremony.
- Airfare for two to New York City and deluxe double hotel accommodations for the night of May 11th.
- An exclusive "Design Innovators" Award
- Recognition in a Fall 2006 issue of House Beautiful

Contest Entry Specifications:

1) NO PURCHASE NECESSARY TO ENTER OR WIN.
2) To be eligible to be considered for the Design Innovator Award, please submit the following postmarked no later than March 15, 2006 to: House Beautiful, Attn: Design Innovator Contest, PO. Box 1706, Sandusky, Ohio, 44871-1706
   a. Your Name, Address and Phone Number
   b. Name of Person You Are Nominating. Nominee's Category (Interior Design; Architecture; Landscape Design or Product Design)
   c. Curriculum Vitae or Resume of the Nominee
   d. List of Nominee's Top Five Applicable Projects
   e. Photograph(s) and/or Drawings Depicting One Outstanding Project
   f. 100 Words or Less Describing Why You Feel Your Nominee is a Design Innovator
3) Decision of the judges is final. Award and prize cannot be transferred. Sponsors reserve the right to substitute a prize equal to or greater value due to prize unavailability.
4) Submitted materials will not be returned and become the property of the Sponsors.
5) Contest void where prohibited and subject to all U.S. federal, state and local laws and regulations.
6) Awardees will be notified by phone, email, or regular mail no later than March 30, 2005 and will be required to sign and return within 14 days of receipt an affidavit of eligibility and publicity/ liability release.
7) Estimated Award Value: Awardees will receive Tickets to Giants of Design Ceremony in New York City on May 11, 2006 for Two (Value: $1,200); roundtrip coach airfare for 2 and double room standard hotel accommodations for the night of May 12th (Value: $2,000). Total prize value $3,200. Any expenses not included in the Award description are the sole responsibility of the Awardees. Failure to be available on the date will result in forfeiture of the prize.
8) Winners are solely responsible for any taxes due on awards.
9) Employees, and their immediate families, of House Beautiful, Hearst Communications, Inc., DaimlerChrysler and their subsidiaries, affiliates, advertising, public relations, and merchandising agencies ("Sponsors") are not eligible.
10) Entry constitutes permission to use the winner's name, hometown, likeness, and/or photograph for editorial, public relations, advertising and/or promotional purposes on behalf of House Beautiful and DaimlerChrysler without compensation, unless prohibited by law. Sponsors have the right to edit and publish all entries, essays and photographs, as its editors deem fit. Entrants agree that all entries may be published and republished, in whole or in part, in all media in perpetuity without compensation.
11) Award winner's name can be obtained by sending a self-addressed, stamped envelope to: House Beautiful, Attn: Winner of Design Innovator Contest, PO. Box 1706, Sandusky, Ohio, 44871-1706.
12) Questions regarding the Design Innovator Awards should be directed to Lisa Lachowetz, Marketing Services Director, House Beautiful, 212/903-5118.
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This elegant design is crafted of real wood and maple wood veneer accented by Stainless Steel handles. The doors are inset with dark tempered safety glass that will hide your audio video components, with the upper shelf hidden behind a dark cloth panel that is ideal for a center channel speaker. This cabinet will accommodate most televisions up to 44". Shown in a deep espresso finish, and is also available in cherry veneer finish.

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PRO Bell'O



Lime and smoky chipotle chili enliven an earthy black bean soup that also contains coconut milk and is flecked with bits of chopped cilantro. Bowl from Joan Platt. For more details, see Resources.



Recipes

Recipes adapted from Vegetable Soups from Deborah Madison's Kitchen *(Broadway, $19) by Deborah Madison.*

OF LENTIL-SORREL SOUP

with 2002 J. Lohr Estates Los Merlot

ıp brown lentils
ıblespoons olive oil
nion, peeled and sliced
elery ribs, sliced
ırrot, peeled and sliced
ay leaves
ıp chopped parsley leaves
arlic cloves, peeled and roughly hopped
ups water
ea salt and freshly ground lack pepper
acked cups red or green ribbed orrel leaves, plus a few for arnish
ıp cream, or 1 cup half and half

lentils in a bowl and cover with g water. Heat oil in a soup pot nedium heat. Add vegetables, bay , parsley, and garlic. Stir. Cook nedium-high heat, stirring fre- ly, for 5 minutes. Drain lentils. ntils, fresh water, and salt to soup d bring to a boil. Cover pot and heat. Simmer until lentils are soft. ve pot from heat.
nove bay leaves. Add sorrel and nd 3 minutes. Working carefully, soup in a blender on high speed. ack into pot. Stir in cream, and with salt and pepper.
lle soup into heated bowls and h with fresh sorrel leaves. Makes 8 cups.

LESE STYLE PEANUT SOUP

ıblespoons roasted peanut oil
ırge onion, peeled and cut into -inch dice
ırge garlic clove, peeled and inced
ıp chopped cilantro stems
easpoon cayenne
ıblespoons curry powder
3 cups water
1 28-ounce can crushed tomatoes
⅔ cup unsweetened peanut butter
1 cup coconut milk, or more to taste
Sea salt, to taste
2 tablespoons shaved coconut, toasted
2 tablespoons roasted peanuts

Heat oil in a soup pot over medium heat. Add onion, garlic, and cilantro stems. Stir. Cook over high heat for 2 minutes. Lower heat to medium. Cook until onion has softened, about 10 minutes. Stir in cayenne and curry powder. Add water and tomatoes, including can juices. Stir. Bring to a boil. Add peanut butter. Lower heat and simmer until peanut butter has dissolved, about 15 minutes. Stir in coconut milk. Add salt.

Ladle soup into heated bowls and garnish with coconut and peanuts. Makes about 7 cups.

FOXY AND GOLDEN TURNIP SOUP

3 tablespoons butter
¾ cup onion, finely diced
1 large leek, white part only, rinsed and diced
¾ pound golden turnips, peeled and cut into ½-inch dice
Sea salt and freshly ground white pepper to taste
2 garlic cloves, peeled and minced
1 3-inch-square piece of Parmigiano Reggiano cheese rind
1 thyme sprig
¾ cup Arborio rice
6 cups simmering water
Pinch of freshly grated nutmeg
½ cup small cubes of Krönenost Fontina cheese
1 tablespoon minced parsley
Freshly grated Parmigiano Reggiano cheese, to taste

Melt butter in a wide soup pot over medium heat. Add onion, leek, and turnips. Add salt and pepper and stir. Add garlic, cheese rind, and thyme. Cover pot. Cook for 4 minutes. Add rice and water. Bring to a boil. Lower heat and simmer, covered for 15 minutes. Remove lid and add nutmeg.

Distribute Fontina cubes among 8 soup bowls. Ladle soup over cheese and garnish with parsley and grated cheese. Serves 8.

BLACK BEAN SOUP WITH CHILI, COCONUT MILK, AND LIME

This soup works well as an appetizer, but with the addition of cooked rice makes a substantial main course. Serve with 2002 Talbott Sleepy Hollow Chardonnay.

2 tablespoons olive oil
1 small onion, peeled and finely diced
1½ teaspoons toasted ground cumin seeds
1 teaspoon ground chipotle chili
¼ cup cilantro leaves, plus extra for garnish
3 cups water
2 15-ounce cans black beans
1 can coconut milk
Sea salt
Juice of 2 fresh limes

Heat oil in a soup pot over medium heat. Add onion, cumin, chili, and cilantro. Cook for about 5 minutes, stirring frequently. Add ½ cup water. Lower heat and cook until onion has softened, about 12 minutes.

Add beans including liquid, remaining water, and coconut milk. Bring to a boil. Lower heat and simmer for 15 minutes.

Remove pot from heat. With a slotted spoon, remove about 1 cup beans. Purée in a blender on high speed and return to pot. Add salt and lime juice. Ladle soup into heated bowls. Garnish with cilantro. Makes about 6 cups.

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION

22 SUIT YOURSELF

Peabody bed—Mitchell Gold + Bob Williams (M); 800-789-5401. *Headboard fabrics.* **1.** # 31294 in Pistachio—Duralee (T) 800-275-3872. **2.** Galloway Plaid in Aqua/Terracotta #F2306-02, Colefax and Fowler—Cowtan & Tout (T); 212-647-6900. **3.** Aquitaine in Brown #50672—Schumacher & Co. (T); 800-523-1200. **4.** Toccatta #92507-06 in Peat—Rogers & Goffigon (T); 212-888-3242. **Striped blankets**, Stateroom wool in beige or cream—Nautica Home (R,MO); 877-628-8422. **Solid blankets**, Crew Classic—Nautica Home, see above.

24 HOW TO . . . ADD TEXTURE TO A ROOM

Designer: **Laura Day**; 212-337-8025; lauradaydesign.com. **Paint,** Sand Dollar #OC-71—Benjamin Moore (M); 800-672-4686. **Screen,** Desmond Screen—Jonathan Adler (R,T); 323-658-8390. **Shell Spheres and pillow**—Niedermaier; 212-888-8680. **Rug,** white cowhide—Area ID (R,T); 212-219-9903. **Chaise,** Wave Chaise—Format (R,T); 212-941-7995. **Wallpaper,** wipeable #W5226-05—Osborne & Little (T); 877-438-7465. **Large frame,** Veranda #644460; **small frame,** Canaletto #645305 in white—Larson-Juhl (M); 800-438-5031. **Tiles in small frame,** Mother-of-Pearl inlaid shell #MR-MP-01—Maya Romanoff (T); 773-465-6909. **Jacket fabric,** Massimo #006910T in ivory—Quadrille (T); 212-753-2995. **Vases**—Bo Concept (R); 212-686-8188. **Chandelier**—Todd Merrill Antiques (R,T); 212-673-0531.

26 ONE DAY AT A TIME

Designer **Kathryn M. Ireland**; 310-315-4351. **Two-Oven Cooker**—Aga (M); 800-633-9200; aga-ranges.com. **Refrigerator**—Northland Kitchen Appliance (M); 800-223-3900; northlandnka.com. **Pottery**—Bauer Pottery (M); 888-213-0800; bauerpottery.com. **Bar stools**—Design Within Reach (R,MO); 800-944-2233; dwr.com. **Dining chairs**—Lloyd Loom (M); lloydloom.com

30 CLEAN SWEEP

Designer: **Leslie Sachs**, Breathing Room Design; 323-692-9025.

32 THE CHARM FACTOR

Pages 32 to 39. Designer: **Mark Phelps;** 704-332-6369. **All antiques** in house—Circa Interiors & Antiques (R,T); 704-332-1668. *Entry.* **Stair runner,** Garden Flower—Stark (T); 404-266-8959. **Wallpaper,** Peterhouse, Bodleian Collection by Nina Campbell—Osborne & Little (T); 800-999-5932. *Living room.* Mirror—Carvers' Guild (M); carversguild.com. **Side chair fabric,** Out of Africa—Brunschwig & Fils (T); 704-375-6232. **Carpet,** Mandela—Stark, see above. *Dining room:* **Chandelier**, Niermann Weeks—Ainsworth Noah (T); 800-669-3512. **Carpet,** Garden Trellis—Stanton (T); 800-452-4474. **Chair cushion fabric,** silk check—Travis & Co. (T); 800-258-2214. *Family room:* **Club chairs, sofa**—Lee Industries (M); 828-464-8318. **Chair fabric,** Eaton Check, Colefax and Fowler—Travis & Co., see above. **Sofa fabric,** #20288—Kravet (T); kravet.com. **Curtain fabric,** Irish linen—Travers, see above. *Master bedroom:* **Headboard fabric,** silk lampas—Schumacher & Co. (T); 800-523-1200. **Curtain fabric,** silk—Travers, see above. **Carpet,** wool sisal—Ralph Lauren Home (R,T); rlhome.polo.com. **Ottoman,** custom by designer. **Ottoman fabric,** Petit Point Diamond—Brunschwig & Fils, see above. **Ottoman trim,** #932-06—Cowtan & Tout through Travis & Co., see above. **Club chairs**—Baker Furniture (M); 800-592-2537. **Club chair fabric,** Leonie —Nobilis through Jerry Pair (T); 800-367-7247.

40 TWIN CITIES TUDOR

Pages 40 to 47. Designer **Andrew Flesher,** Gunkelman Flesher; 612-333-0526. *Architect* **Lars Peterssen**; Domain Architecture & Design; 612-870-7507; domainarch.com. *Entry.* **Chair,** Shadow Dining #3711—Donghia (M); 800-366-4442. **Chair fabric,** Solace #8590-07—Larsen (T); 212-753-4488. **Sconce**—20th Century Lighting (R,T); 310-581-1923. *Living room.* **Daybed,** Barcelona—Knoll (M); knoll.com. **Ceiling fixtures,** Scudo Saraceno—Fortuny (T); fortuny.com. **Chairs,** English Highback #DL-CH-40—Dennis & Leen (T); 310-652-0855. **Chair fabric,** Nervi in Cement—Rogers & Goffigon (T); 212-888-3242. **Sofa,** Brousse, Christian Liaigre —Holly Hunt (T); 212-755-6555. **Sofa fabric,** Shaker 92509-01 in Biscuit—Rogers & Goffigon, see above. **Rug,** Poppies—Aubry Angelo; aubryangelo.com. **Floor lamp,** Diva ML-1011—McGuire (T); 800-662-4847. **Table lamp,** Coil—Baker Knapp & Tubbs (T); 212-779-8810. **Cocktail table** (C) by designer. *Dining room:* **Dining table,** Portuguese—Hamilton (M); hamiltonfurniture.com. **Armchair,** Barbuda; **Side chairs,** Terra—Christian Liaigre, see above. **Chandelier,** Scheherazade—Fortuny, see above. **Sconce**—20th Century Lighting, see above. *Sunroom.* **Sofa,** Charleston, R. Jones—Niermann Weeks (T); 310-659-6876. **Sofa fabric,** Safari #3790-01—Glant (M); glant.com. *Kitchen.* **Altar light**—Holly Hunt, see above. **Backsplash,** Simply Stick rug mosaic tile—Waterworks (M); waterworks.com. *Master bedroom:* **Headboard,** St. James—Donghia, see above. **Checked pillows,** Licorice #NC0608—Nancy Corzine (T); 212-223-8340. **Single pillow fabric,** Carnavelet #5203—Fortuny, see above. Sunroom: **Wicker sectional and low table,** Dedon—Janus et Cie (T); janusetcie.com. **Fabric,** Row Stripe 100-01, Perennials—Holly Hunt, see above. **Chair,** Topiary--Richard Schultz; richardschultz.com. **Lighting** (C) by designer. *Bathroom:* **Tub,** Empire; **tray table,** Easton—Waterworks, see above. **Rug,** Namlok—Odegard (R,T); 800-670-8836.

48 OUT OF THE SHADOWS

Pages 48 to 55. Designers: **Joe Nahem and Tom Fox**, Fox-Nahem Design; 212-358-1411; foxnahemdesign.com. *Design assistant:* **Michael Campanelli**, Fox-Nahem Design; see above. *Architect:* **Tom Vail,** Vail Associates; 212-877-0094. *Contractor:* CN Renovation; 973-890-9898. *Entryway:* **Stair rail,** Forged Steel #325—Julius Blum & Co. (M); juliusblum.com. *Living room (front):* **Sofa fabric**, Lavello #1811-12—Bergamo (T); 212-888-3333. **Rug** with silk border, by Fox-Nahem—AM Collections (T); 212-625-2616. *Den:* **Banquette fabric**, Solace in celadon #8590-01—Larsen (T); 212-753-4488. **Frank Armless Sofa**—Holly Hunt New York (T); 212-755-6555. **Sofa fabric**, Club Velvet in Ecru—Quadrille (T); 212-753-2995. **Club chair fabric**, Juliette in Bluestone—Rogers & Goffigon (T); 212-888-3242. **Shelving unit; swing-arm floor lamp**—Christopher Norman (T); 212-644-4100. **Rug,** by designers—AM Collections, see above. **Paint**, Silver Chain Eggshell #1472—Benjamin Moore (M); benjaminmoore.com. *Dining room:* **Painting** over sideboard, Sierra Landscape by Julie Langsam—Edward Tyler Nahem Fine Art (R,T); 212-517-2453. **Dining table**, custom by Dennis & Leen—Holly Hunt New York, see above. **Dining chair fabric**, Soussous in Burr #92907-04—Rogers & Goffigon; see above. **Floor**, Crema Marsil—Ann Sacks (R); annsacks.com. *Kitchen:* **Backsplash tiles**, Pietra Cardosa Mosaic—Artistic Tile, see above. *Bathroom:* **Mosaic tile**, Aquamarine # 20.87.1—Bisazza (R); bisazzausa.com. **Fixtures**, Industrial Luxe—Waterworks (R); waterworks.com. *Bedroom:* **Bamboo bed** in Antique Silver—Ironies Tui Pranich (T); 212-980-6173. **Bed coverlet fabric**, Staccato in Argento, by Randolf & Hein—John Rosselli & Associates (T); 212-593-2060. **Paint**, Pelican Grey #1612—Benjamin Moore, see above.

56 SUN VALLEY COZY

Pages 56 to 63. Designer: **Jeffrey Levinson,** Arrowsmith Design Group; 415-474-6922. *Living room:* **Club chairs,** Churchill, Rose Tarlow–Melrose House—Holly Hunt (T); 212-891-2500. **Chair fabric**, Bichon Chenille Plaid—Brunschwig & Fils (T); 415-522-1622. **Rug,** Guatemalan basket weave—Stark (T); 415-861-0466. **Hanging fixture**, custom—Wild West Design (M); 435-654-4151. **Coffee table**, Windsor, Rose Tarlow—Melrose House, see above. *Upper living room:* **Club chairs**, Guitou, Quatrain—John Rosselli (T); 212-593-2060. **Chair fabric**, Belfast Velvet, Nancy Corzine—Shears & Window (T); 415-621-0911. **Screen**, custom by designer. **Wing chair**, Cottage—Therien Studio (M); 415-864-0212. **Sofa**, Paddington—Rose Tarlow–Melrose House, see above. **Sofa fabric**, Serrata Woven Velvet—Brunschwig & Fils, see above. **Floor lamps**, Phoenix Day—Sloan Miyasato (T); 415-431-1465. *Master bedroom:* **Bed**, custom through designer. **Bed lining fabric**, Brighton Mini Check; **bed outer fabric**, Hyland plaid—Christopher Hyland (T); 212-688-6121. **Slipper chair fabric**, Malabar Stripe, Grey Watkins—Randolph & Hein (T); 415-864-3550. **Club chair and ottoman fabric**, Coquille—Nancy Corzine, see above. **Side table**, Traversa (C) by designer—Erika Brunson at Randolph & Hein, see above. **Table lamp**, Flame; **urn**—Erika Brunson, see above. **Desk chair**—Lucca Antiques (R,T); 310-657-7800.

64 ISLAND IDYLL

Pages 64 to 73. Designer **Michael Canter;** 212-269-0352. **All upholstered pieces** (unless otherwise noted)—Peter Rizzotto (T); 212-645-1578. *Living room:* **Sofa fabric,** Puck linen velvet—Rogers & Goffigon (T); 212-888-3242. **Wicker armchairs,** Bielecky Brothers (M); bieleckybrothers.com. **Armchair fabric,** Mottisfont—Rogers & Goffigon, see above. **Cocktail table** (C) by designer. **Rug** Large Greek Key—AM Collections; 212-625-2616. **Club chair cushions** fabric, Dahlia hand block—Clarence House (T); 212-752-2890. **Curtain fabric,** Linen; **Sheer fabric,** Cricket—Rogers & Goffigon, see above. **Metal floor lamp**—Rico (R,T); 718-797-2077. **Entertainment center** (C) by designer. *Library.* **Sofa fabric,** Sark—Rogers & Goffigon, see above. **Carpet** (C) by designer—Odegard (T); 800-670-8836. **Étagère,** Randolph—British Khaki (R,T); 212-343-2299. **Vering,** Hemp 1—Donghia (T); 800-366-4442. **A** Short Scroll—George Smith (R,T); 212-226-4747. **slipcover,** Arcadia—Rogers & Goffigon, see abov *fast area:* **Saarinen tables**—Knoll (M); knoll.com. Profiles (T); 800-670-8836. **Sofa**, Dino—Classic Sc 212-620-0485. **Sofa fabric**, Swayed—DesignTe 212-886-8100. *Dining room:* **Table; chairs** (C) by **Chandelier**—John Sollobello (R,T); 212-838-5767. *room:* **Headboard fabric**, Izit leather—Willow Te 800-221-1537. **Duvet cover,** Linen—Rogers & Goff above. **Hanging lamp**—Ikea (R,MO); ikea-usa.c *ter bedroom:* **Wall covering,** Hemp—Donghia, s **Curtain fabric**, Raoul Textiles—AM Collections, s *Daughter's bedroom.* **Club chairs,** Paris—Crate rel (R,MO); crateandbarrel.com. **Slipcover fabric curtains**, Bridget—Raoul Textiles, see above. *Deck:* Philippe Starck—Design Within Reach (R,MO); **Table**—Far Eastern Antiques (T); 212-460-5030.

76 UNLIMITED VISION

Montauk Garden Arbor—Restoration Hardwar restorationhardware.com.

77 SEEING RED

Scarlet poppy seeds—Seedman (R,MO); seedn **Red primroses**—Rice Creek Gardens (R,MO); rice dens.com. **Sweet Williams**—Millington Seed Co. cyberforest.net. **Hollyhock** (mixture); **'Betty Prior** Nature Hills Nursery (R,MO); naturehills.com **chard**—John Scheepers Kitchen Garden Seeds kitchengardenseeds.com. *Atriplex hortensis* **'Rubra** ticello Store (R,MO); store.yahoo.com/montice **'Bishop of Llandaff' dahlias**—Plant Delights plantdelights.com.

78 SHOPPING FROM THE SOFA

Ebay—ebay.com. **Studio shelving and Galley Chai** Everything (R,MO); 888-922-4117. **Locker bins** (R,MO); 866-472-4001. **Carpet tiles**, Toy Poodle White and Moomoo Black—InterfaceFlor (R,M 281-3567.

82 COMING ATTRACTIONS

Pages 82 to 85. **Wall paint,** Fiesta Orange # 68YR Glidden (M); glidden.com. **Rug,** Postobello Home Stripe in black/ivory; **cocktail table,** Postobello H anno Cocktail, # 236-801; **sofa,** Postobello Home Slip Cover Sofa, #D601-SSC, **fabric** #3 1346-81; **or vet pillows, fabric** #4 5105-24; **black and white pill ric** # 67 2469-05; **bookcases,** Uptown Collection Bunching Bookcases in black, #760-908; **leather ch** via #DH9039, **leather** #953-03, **seat** #1166-83, **bac** #8316-15; **side table,** Et Cetera Mobile tea table, # 01, **Carter settee,** #D563-CH, **fabric** #37833-05 Heritage (M); 866-450-3434; drexelheritage.com. **Tibetan lamb pillow**, Daniel Stuart Studio—O (T); 800-232-7351. *On cocktail table:* **White resin t** drianna Shamaris (R); 212-388-9898. **Globe**—A 48 (R); 212-807-1391. **Glass votive** in Jasper, #C Roost (M,T); 415-339-9500. *On tea table.* **Cork hu** GL821-Roost, see above. *On bookshelves:* **Begoni storage boxes,** Global Views—One Coast, see ab **nelian Stripe vase,** #GL562 and **votive,** #GL560 see above. **Clock,** Thomas O'Brien; **tortoiseshell fr** shelf)—Target (M,R); target.com. *In far room:* **Glob curtains**—Target, see above. **Mirror,** Postobell Linden,#236-401; **Lamp,** Postobello Home Pewte gram, #LT-0006C; **chair,** Postobello Home Clair, #D CH, **fabric** #7-1348-87—Drexel Heritage, see abo Postobello Home Alexandros work station, #236-9 **ley chair,** #D369-CH—Drexel Heritage, see above Satellite Notebook Tablet PC, #R15-S829—Toshi toshibadirect.com. **MP3 player**, gigabeat F20 Digit Player—Toshiba, at gigabeat.com. **Global Vies leather stirrup magazine dump; stirrup card caddy leather storage box**—OneCoast, see above. **Inkw letter opener; colored pencils** in tin—Apartmen above. **TV console,** Postobello Home Grammercy #236-923—Drexel Heritage, see above. **Wrapping ing drawer**—Apartment 48, see above.

88 A BUNCH FOR BRUNCH

Five Points Restaurant; 212-253-5700. *Web s* pointsrestaurant.com.

96 COLD COMFORT

Pages 98 to 102. **Glass tumblers,** Arak—Eskandar 533-4200. **Table coverings,** Bleach Jute and Fine car of South Seas Collection—Newcastle Fabric mann Weeks (T); 212-319-7979. **Red bowl**—Glob (R); 212-431-5839. **Pewter bowl and spoons**—Ma 201-792-9444. **Napkins**—Sferra (T); 800-336-1891 David Stypmann (R,T); 212-226-5717. **Ironstone** Paula Rubenstein (R); 212-966-8954. **Cheese,** K fontina—Roth Käse (M); 608-328-2122. **Tile**—A (R,T); 212-588-1920. **Bowl**—Joan Platt (T); 212-8

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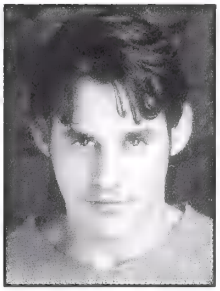
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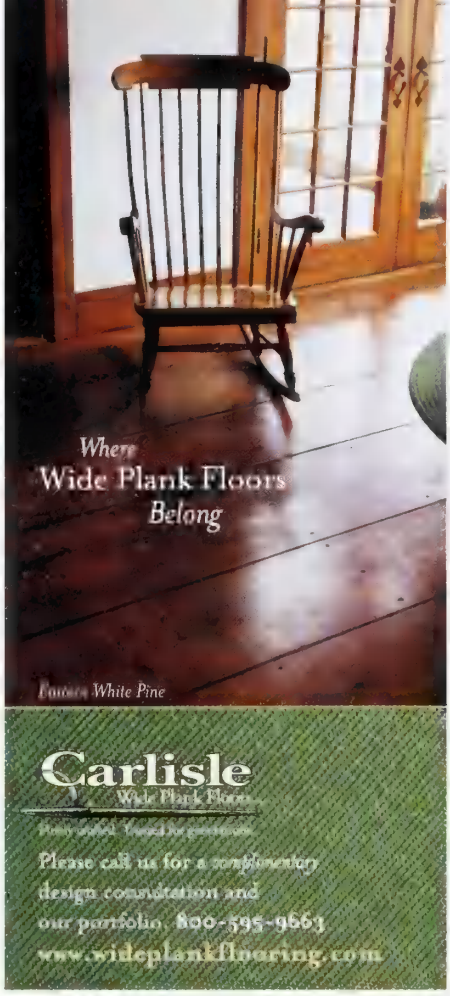
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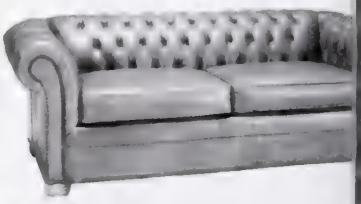
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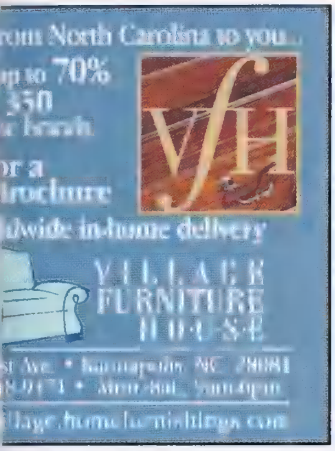
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A DELICATE BALANCE

"Group a collection together for maximum impact," says designer Mark Phelps, who starts wi the center and works out from there to form his compositions (see the rest of this dining roo on page 35). "I put the gilded bracket on the floor and then played with the Copeland plate always paying attention to symmetry and proportion, until I came up with a pleasing arrang ment." Notice how one simple detail—that black plate stand—draws the eye and anchors th creamy pink-and-white display by creating a contrasting note to emphasize the center of attractio

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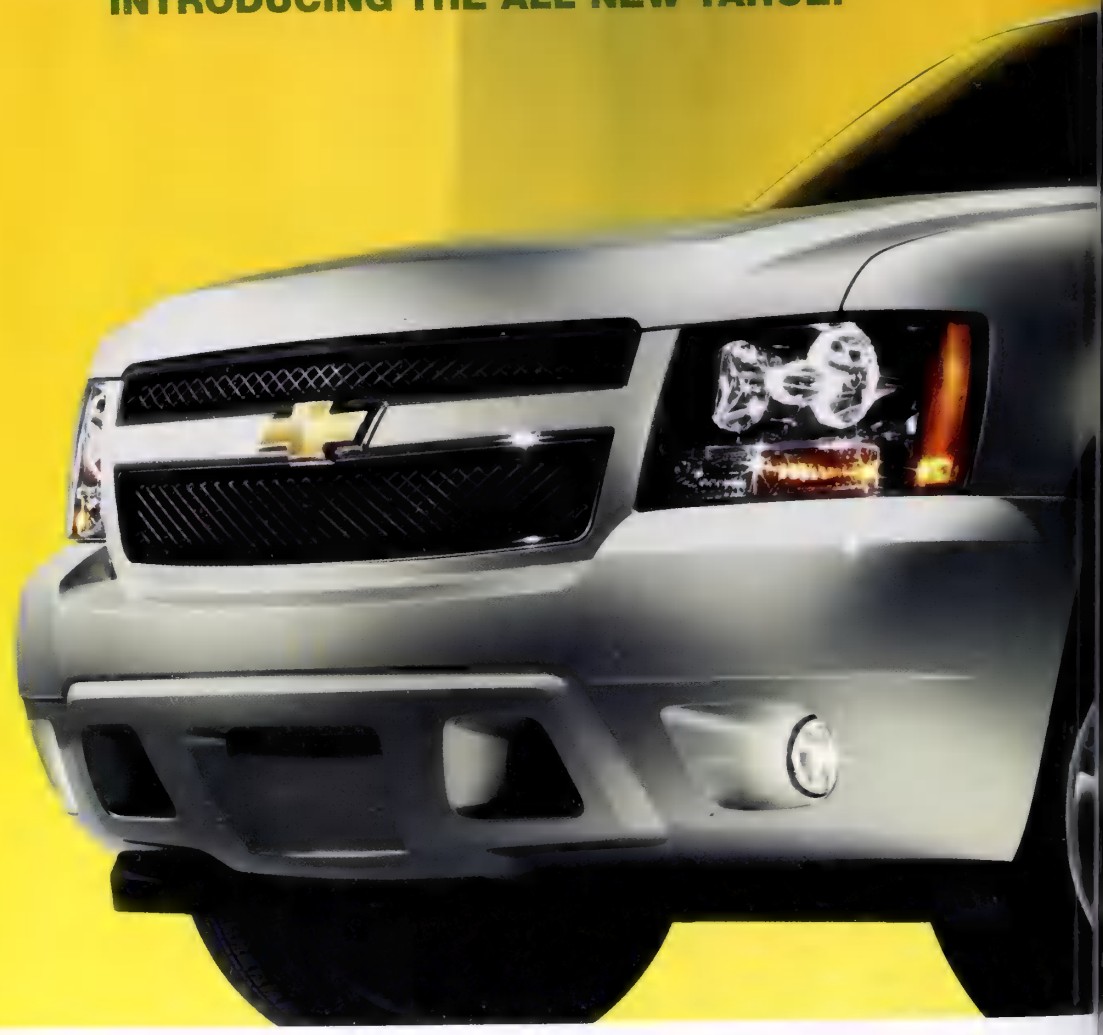
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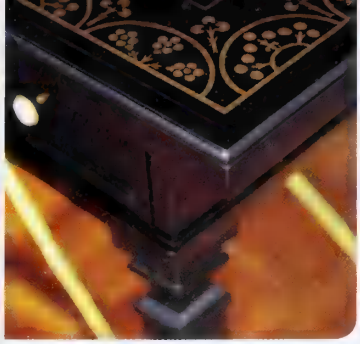
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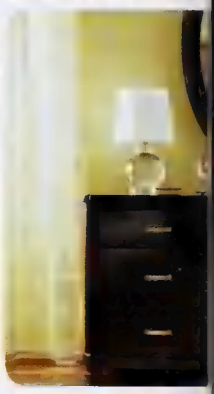

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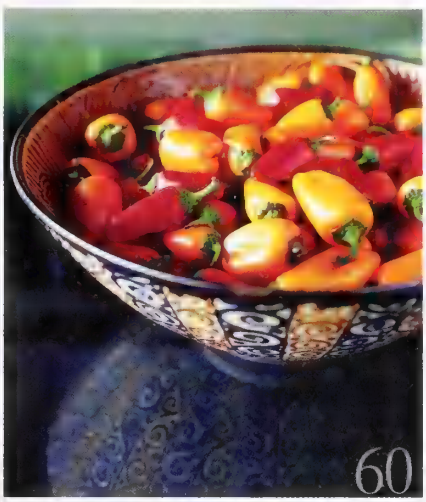
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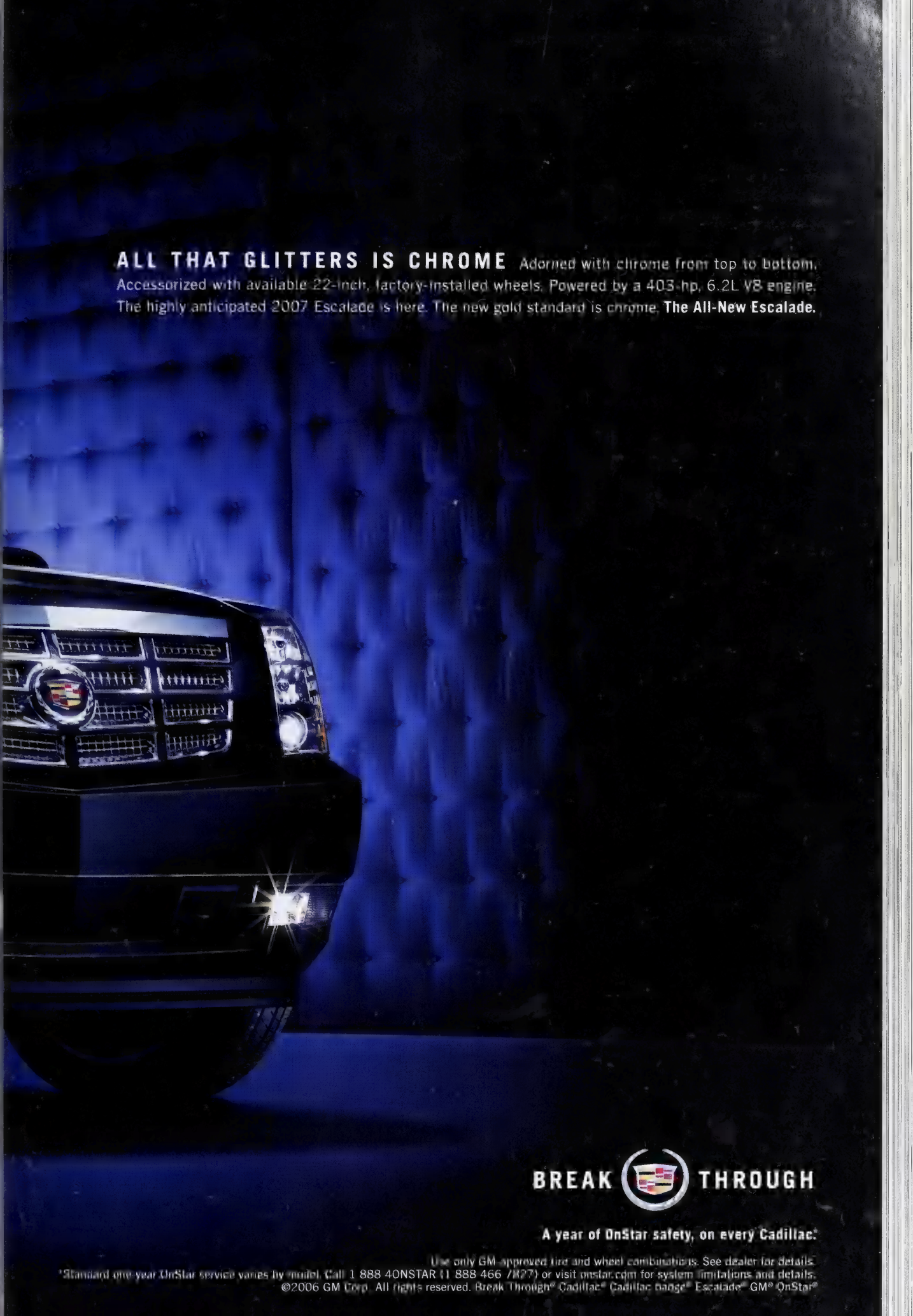
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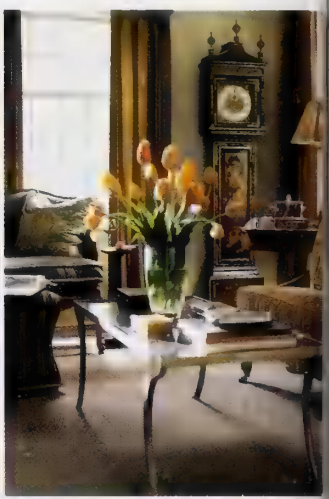

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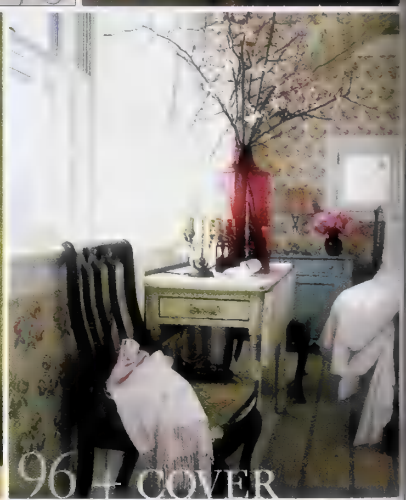












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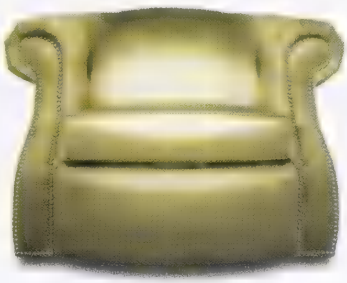
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one chair





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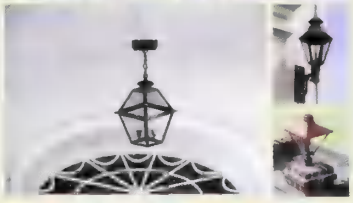
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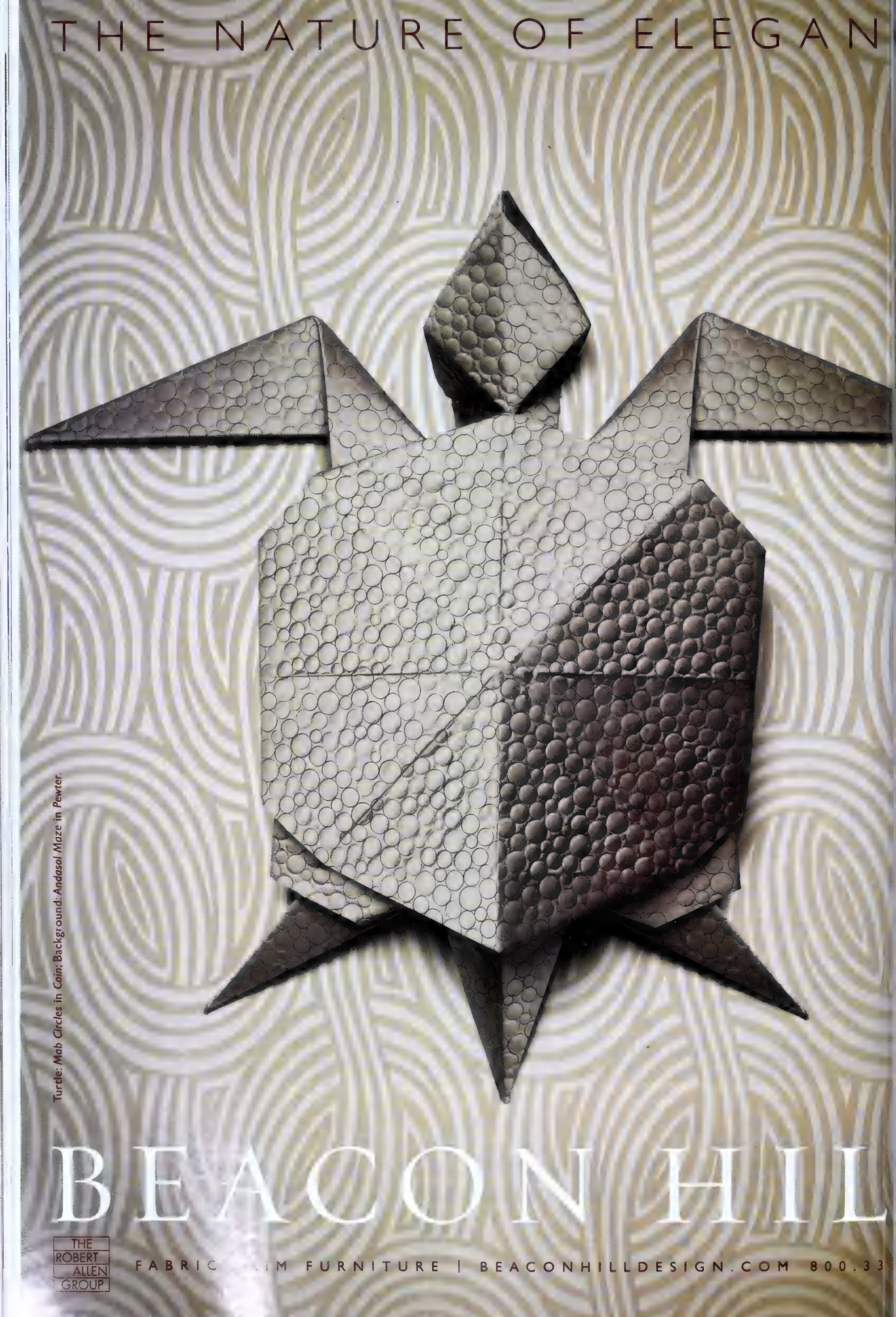
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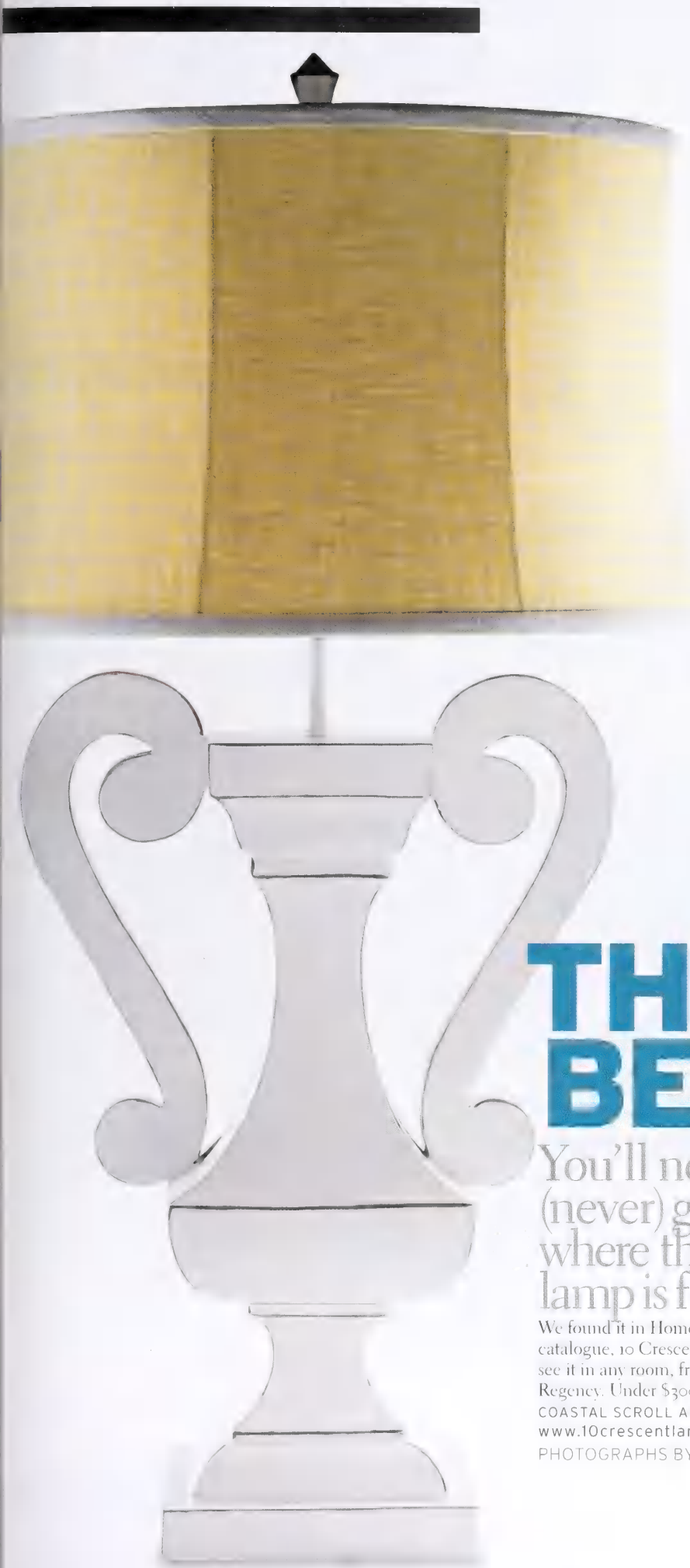


pet to exotic hardwoods, we can help you create the kind of floors that move you. We'll even
Find more enticing flooring ideas and get inspired at **Lowes.com/flooring**.

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THE NATURE OF ELEGAN
Turtle: Mab Circles in Coin; Background: Andasol Maze in Pewter.
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THE ROBERT ALLEN GROUP
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THE BEST!

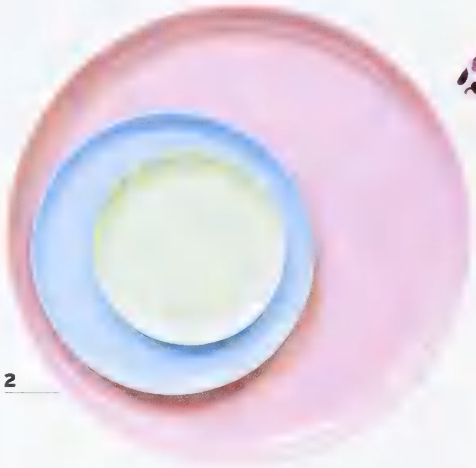
You'll never (never) guess where this lamp is from.

We found it in Home Depot's upscale new sister catalogue, 10 Crescent Lane. And we can easily see it in any room, from cottage chic to Hollywood Regency. Under $300—with that great shade.

COASTAL SCROLL ARM TABLE LAMP, www.10crescentlane.com

PHOTOGRAPHS BY ANTONIS ACHILLEOS











1 Pillows

There's always room for one more pillow. Especially the big, verging-on-groovy, very modern silk florals. Ceanni pillows, $170 each, from HOMENATURE, 631-287-627

2 Plates

Don't let their simplicity fo you. Mud Australia plates h a super-rich color and almo feel like stone. Tint and gla are kneaded into the clay b it's thrown and fired. Side (pistachio), $28, dinner (in c egg blue), $38, and cheese plates (in watermelon), $18 at VIVI, 301-656-5626.

3 Wing chair

Wing chairs do not usually make great bedfellows with modernism. But when a mo ernist like Bill Sofield gets his hands on one, anything possible. Manor wing chair $5,586, by Bill Sofield for BAKER, 800-592-2537.

4 Napkins

When remodeling makes y want to hit the bottle, here your cocktail napkins, $15 f a pack of 50. From THE MO GRAM SHOP, 631-329-3379.

5 Nightstand

Wouldn't it make you smile wake up next to this genero bedside table? The finish h a great shimmer to it, and t doors open to a bright gree interior. Fernwood chest, a $550, Martha Stewart Signa furniture with BERNHARDT 888-562-7842.


My anti-aging moisturizer...
a. comes in a handblown crystal bottle
b. has ingredients developed by NASA astronauts
c. fights wrinkles
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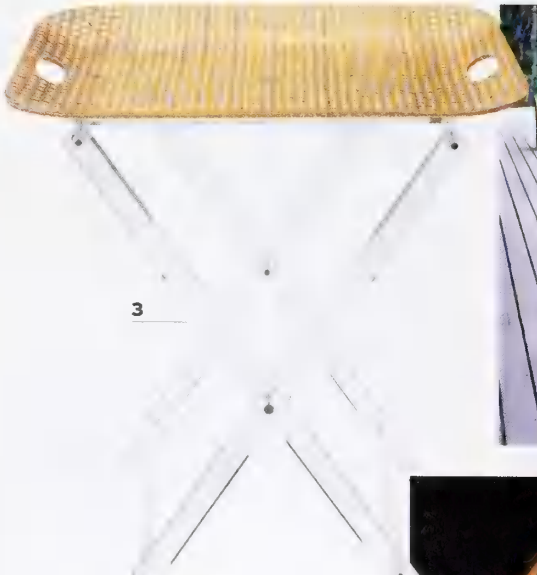
THE BEST!



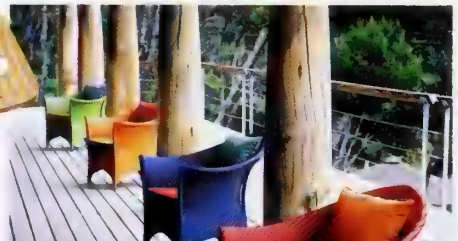
1



2



3



4



5

■ 1 Four-Poster

Who doesn't succumb to th romance of Italy? One look the Ziro Baldacchino cano bed, and you can practicall smell the rosemary. Availab through designers from TUSCAN HILLS, 609-921-90

■ 2 Pencil

"What is it?" is the natural first question. A pencil, and a pretty amazing one at that carved from graphite. Choos a grasshopper (pictured), dragonflies, tulips, orchids. Nature pencils, $55, from OVANDO, 212-924-784

■ 3 Drinks Tray

This cane/acrylic tray and Lucite side table are sold se rately, but they make a grea pair. Use them as the most glam TV table, or set them as a bar. Tray, $345, and tab stand, $625, from H GROOM 561-832-3444.

■ 4 Porch Chair

Made from powder-coated these chairs are as durable as outdoor furniture can get And so colorful. And so mu more fun than teak. Marra lounge chair, $1,650, from JANUS ET CIE, 800-245-268

■ 5 Lantern

You think you've seen all th Fortuny pieces out there, th along comes this. Wouldn't look great with Arts & Craft furniture? Fortuny Imperial lantern, available through designers from ODEGARD, 212-545-0069.





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HIGHLIGHTS

PHILIPS





"SIMPLIFY YOUR LIFE" CONTEST

Enter to Win a Room Makeover and Simplify Your Life
With Philips and House Beautiful's Next Wave of Design Stars

Philips and House Beautiful will streamline the lives of three lucky design-challenged House Beautiful readers who enter the "Simplify Your Life" Contest. Three winners will be chosen to receive a makeover of one room in their house. Your makeover will be created with The Philips "Sense & Simplicity" philosopy. Every product that Philips delivers is designed with you in mind—resulting in advanced technology that is easy to use! With the help of innovative Philips brand products and the creative minds of House Beautiful's Next Wave of Designers, we'll take your drab and turn it into fab.

ENTER TO WIN ONE OF THE FOLLOWING EXCITING "SIMPLIFY YOUR LIFE" ROOM MAKEOVERS:

- Home Gym
- Bathroom
- Family Room

WINNING ENTRIES:

3 lucky winners will be chosen by a panel of House Beautiful experts.

WINNING MAKEOVERS:

In November 2006 House Beautiful will feature the 3 winning Makeovers in an exclusive Philips advertorial!

TO ENTER:

See Official Contest Rules for details. All entries must be received by April 14, 2006.

OFFICIAL CONTEST RULES

1.) NO PURCHASE NECESSARY TO ENTER OR WIN.

2.) To be eligible to be considered for the Philips and House Beautiful ("Sponsors") "Simplify Your Life" Contest, you must be at least 18 years of age and a US citizen. Contest void where prohibited and subject to all U.S. federal, state and local laws and regulations. Void in Puerto Rico. Please submit the following postmarked no later than April 14, 2006 to: House Beautiful & Philips, Attn: Simplify Your Life Contest, P.O. Box 1706, Sandusky, Ohio, 44871-1706: a. Your Name, Address, Phone Number and Email Address (optional). If you include your email address, House Beautiful reserves the right to use it for future purposes. b. Photographs of the 3 rooms you are entering clearly marked either home gym, bathroom or family room. (No more than a total of 6 room pictures.) c. Photograph (1) of yourself in one of the rooms. d. 100 words or less describing why you'd like a makeover.

3.) Entries will be judged and winners chosen by a panel of House Beautiful Experts based on: a.) the entrants' need for design help, and their ability to express that need in an insightful letter and b.) the room(s), as depicted in the photographs, and their practicality for use in a makeover project. Decision of the judges is final. Award and prize cannot be transferred, exchanged or cashed. Sponsor reserves the right to substitute the prize in an amount equal to or in greater value.

4.) Submitted materials will not be returned and become the property of Philips and House Beautiful. Philips and House Beautiful have the right to edit and publish all entries and photographs, as they deem fit.

5.) Entrants represent that entries are original and previously unpublished and may not violate any third party rights.

6.) Awardees will be notified by phone, email, or regular mail no later than May 1, 2006. Winners will be required to sign and return within 14 days of receipt an affidavit of eligibility and publicity/ liability release. If they do not accept their prize within 14 days, an alternate winner will be chosen. Winner will be announced in a future issue of House Beautiful.

7.) Three winners will be chosen to receive one of the following:
(1): Home Gym Makeover. (Estimated value: $10,000)
(1): Bathroom Makeover. (Estimated value: $10,000)
(1): Family Room Makeover. (Estimated value: $10,000)

8.) Prize Value. Please note that the above stated prize values are estimates only. Actual values will vary pending extent of makeover and products used.

9.) Winner is solely responsible for any taxes due on prizes.

10.) Philips and House Beautiful reserve the right to make all final decisions regarding the design plans as they relate to the makeovers. Contest winners will be consulted, but have no final authority over the outcome of the makeover of their rooms. Makeovers are decorative and do not include any construction.

11.) Employees, and their immediate families, of Philips Electronics and House Beautiful, Hearst Communications, Inc., ("Sponsor") and their subsidiaries, affiliates, advertising, public relations, and merchandising agencies are not eligible.

12.) Entry constitutes permission to use the winner's name, hometown, likeness, entry materials, and/or photograph for editorial, public relations, advertising and/or promotional purposes on behalf of Philips and House Beautiful without compensation, unless prohibited by law.

13.) Entrants agree to be bound by the official rules. The entries, essays and photos may be published and republished, in whole or in part, in all media in perpetuity without compensation.

14.) Sponsor is not responsible for late, lost, postage due, mutilated, misdirected, illegible, or incomplete entries.

15.) Award winner's name can be obtained by sending a self-addressed, stamped envelope to: House Beautiful, Attn. "Simplify Your Life" Contest, P.O. Box 1706, Sandusky, Ohio, 44871-1706.

16.) Questions regarding the "Simplify Your Life" Contest should be directed to Lisa Lachowetz, Marketing Services Director, House Beautiful, 212/903-5118.


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TLE DENVER WASHINGTON D.C. SCOTTSDALE PHILADELPHIA CLEVELAND MINNEAPOLIS

COLOR/WHICH WHITE IS THE BEST WHITE?

If you've ever tried to pick a white paint, you know there's such a thing as too much choice. We asked the experts, and they didn't hesitate BY CHRISTINE PITTEL





KEITH IRVINE, INTERIOR DESIGNER **BENJAMIN MOORE LINEN WHITE + BENJAMIN MOORE DECORATORS WHIT**

"It's the classic formula. Linen White looks as if it's been on the wall a long time, which works very well with old English and French furniture. But it can be a little too yellow, so I usually cool it down with Decorator White to make something a bit lighter and more sophisticated."

PETER PENNOYER, ARCHITECT **FARROW & BALL STRONG WHITE**

"If you have a wall with a bow in it or a floor that has settled, this will make an old room fee graceful rather than brand new. It has more pigment and therefore more character

JEROME NEUNER, EXHIBITION DESIGNER, THE MUSEUM OF MODERN ART, NYC **JANOVIC SUPER WHITE**

After testing every conceivable white and even mixing some ourselves, we wound up using this off-the-shelf paint in the galleries. It's bright and clean, yet still has a little warmth to it.

MURRAY MOSS, DESIGN GURU **BENJAMIN MOORE SUPER WH**

"Everything looks good against a true, clear, eye-chilling, freezing-cold white. It's lik snow blizzard, or Ascot, or Huck Finn's white fence, or marshmallows, or sugar. Anything plac against that background projects like Technicol

MARIETTE HIMES GOMEZ, INTERIOR DESIGNER **DONALD KAUFMAN 51**

"You can see every color in it — it's a chameleon that changes with natural light. Anything you pu near it is comfortable. This white is going to be with me for the rest of my life."


Ernest Hemingway
COLLECTION
Evocative
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Every great room starts with an adjective. What's yours?
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FREDERIEKE TAYLOR, ART DEALER **BENJAMIN MOORE DECORATORS WH**

"It comes across as white-white, yet it's soft rather than harsh—and ultr neutral, which works well with

RICHARD GLUCKMAN, ARCHITECT **BENJAMIN MOORE CHINA WHITE**

"You don't want a highly reflective wall surface if you're going to be hanging a lot of art. China White is a very subtle off-white with a gray tone that helps the work stand out."

KELLY WEARSTLER, INTERIOR DESIGNER **PRATT & LAMBERT SEED PE**

"I put it on every ceiling in my house. It's a clean, crisp white that has a little bit of warmth i which gives it more depth and dimension. I use it on moldings for contr

ALEXA HAMPTON, INTERIOR DESIGNER **BENJAMIN MOORE IVORY WHITE**

"This color looks great everywhere. It's a creamy, buttery white that my father [decorator Mark Hampton] liked to use, but I'm even more obsessive about it. Try an eggshell finish o the walls to reflect light, but not look too glossy."

JONATHAN ADLER, DESIGNER **RALPH LAUREN POCKET WATCH WHIT**

"When it comes to whites I only use RL Pocket Watch White. It's soft and warm but not crean and still undeniably white. It will make a room look gracious and young at the same time

THOMAS JAYNE, INTERIOR DESIGNER **BENJAMIN MOORE ACADIA WHITE**

"It has a nice green cast to it, perfect for a summer house in a leafy setting It acts as a bridge to the outdoors."

THOMAS PHEASANT, INTERIOR DESIGNER **BENJAMIN MOORE IVORY WH**

"It's tough to get a crisp look without being cold. That's where Ivory White does the tr It's also the most flexible white I've come across and works with any color. I'll often carr through from room to room on the tri



WHICH WHITE IS IPOD WHITE? If the Apple iPod is the style icon of the deca then iPod white is the white of the decade. Before it came along, the color of te nology was silver or black. We asked Apple for their white formula. They wouldn't us: it's proprietary. So we took our iPod down to Home Depot, where they clamp it into a machine to read the color and then mixed up a custom white. Starting w Glidden's Evermore Interior & Exterior Latex Enamel Hi-Gloss paint in Pure White, it took was a few shots of thalo blue, brown oxide, and raw umber to approximate iPod's pearlescent glow. They'll happily do it for you, too.



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Whatever your inspiration, the experienced design professionals in a Wood-Mode showroom can help you create the exact look you've always wanted for your home. Stop in soon and ask for your copy of our Design Portfolio book. For a convenient location, call toll-free 877-635-7500 or visit wood-mode.com Limited availability in Canada.

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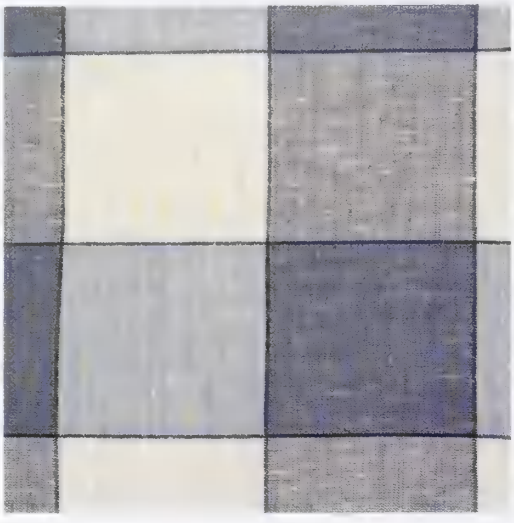
INSTANT ROOM BUFFALO CHECK PLAID

Big bold buffalo checks are looking good again, but how do you build a room around them? *HB* editor Eddie Ross shows you how easy it is PHOTOGRAPH BY ANTONIS ACHILLEOS



Here's how *HB* editor Eddie Ross would put his ideal room together: on the sofa, Lee Jofa's Belle-Ile buffalo check (**1**); for the walls, Brunschwig & Fils's flowery toile (**2**); for the curtains, Jane Churchill's Elgin strié in Blue (**3**), backed with the buffalo check; for side chairs and an ottoman, a textured leopard print by Scalamandré (**4**). Paint moldings in Ralph Lauren's Sandoval Blue, he says. To put your ideal room together, choose from the eight fabrics in our plans on pages 34 and 36.


FOR SKIN SO FIRM,
YOU'LL WANT TO SHOW
IT OFF AGAIN.
OLAY
BODY
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new olay firming reviver
body lotion
Rediscover the skin you used to have.
New Olay Firming Reviver actually helps reset the firmness you lose
over time by plumping surface cells with moisture to make skin rebound.
Isn't it time you became a firm believer in your skin?
OLAY
love the skin you're in



YOU DO THE MATCH Fabrics that you might never imagine together will work perfectly if the color family is tight, like these gray-toned blues. Start with this large-scale buffalo check in subtle shades of blue and cream on something major: the curtains or sofa. Then add fabric from each group as accents—and your scheme is complete.

BELLE-ILE CHECK IN MARINE BY LEE JOFA, 800-453-3563; www.leejofa.com

Choose one from this category

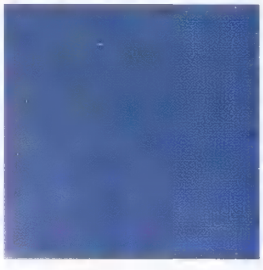




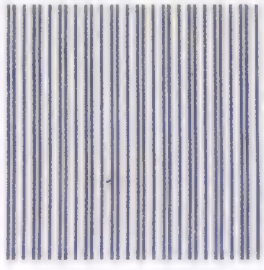


THE FLORALS **1.** HERIOT FLORAL in Blues on Ecru is a printed linen with a big bouquet that hints at a traditional damask. QUADRILLE, 212-753-2995. **2.** A cascading flowery toile, EDITH'S REVERIE from the Charlotte Moss Collection for BRUNSCHWIG & FILS, 800-538-1880; www.brunschwig.com. **3.** The blues, yellows, and pinks in this large-scale botanical PROMENADE in Multi on Cream work particularly well with the basic blue check. CARLETON V, 212-355-4525.

Choose two from this category









SOLIDS AND GRAPHICS **1.** A nubby linen, TOILE SAUVAGEONNE in Outremer, is by Charles Burger through QUADRILLE, 212-753-2995. **2.** Jane Churchill's gentle strié of soft stripes, ELGIN in Blue is a cotton, viscose, and linen blend with a homespun feel; through COWTAN & TOUT, 212-647-6900. **3.** A traditional mattress ticking in variegated blues on a creamy background is GEORGE in Blue by Thomas Dare through FONTHILL, 212-755-6700. **4.** A playful petit-point-style leopard print in textured stripes is Corbet in Blue by SCALAMANDRÉ, 800-932-4361; www.scalamandre.com.



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YOU DO THE MATCH This time that bold buffalo check is in warm shades of coral and cream. Different scales are the key here: the pictorials aren't too big and aren't too small, t graphics will add just enough life to your roo You'll see: it will all come together without an one design overpowering another.

SILK BUFFALO CHECK IT OUT IN SALMON, BY CARLETON V, 212-355-4525.

Choose one from this category





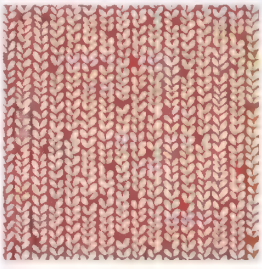


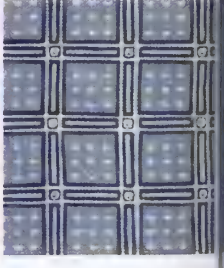
THE PICTORIALS **1.** A charming animal-themed pictorial print featuring alligators, giraffes, an birds in a linen-cotton blend. CALLIOPE in Red, Green/Sand by COWTAN & TOUT, 212-647-6900. **2.** A gray-green block print with botanicals and decorative objects on a salmon background looks almo like coats-of-arms. Linen-cotton blend DRAYTON LATTICE in Document from The Library Collection by SCHUMACHER, 800-332-3384; www.fschumacher.com. **3.** Soft blue, lavender, and pinky-red vines on rich butter-cream background is INDIAN CARTOUCHE by Hodsoll McKenzie, through ZIMMER + ROHD 212-758-7925; www.zimmer-rohde.com.

Choose two from this category









SOLIDS AND GRAPHICS **1.** A lustrous textured chenille gives off subtly different hues as light falls upon it. HEIRLOOM CHENILLE in Coral by STROHEIM & ROMANN, 718-706-7000; www.stroheim.co **2.** A delicately patterned cotton-linen moiré stripe in silvery gray by Jed Johnson Home; FAUX BOIS in Spruce through JOHN ROSSELLI & ASSOCIATES, 212-593-2060; www.jedjohnson.com. **3.** Abstract sheafs of wheat or grass in deep coral in a sturdy acrylic-polyester-cotton mix. By HINSON, 212-688-5538. **4.** A checkboard pattern filled with stars in shades of blue-gray and navy. ROCKINGHAM in Blue by Jasper, through JOHN ROSSELLI & ASSOCIATES, 212-593-2060.



IT'S DIFFERENT FOR PEOPLE WITH ACID REFLUX DISEASE.

Because beneath the heartburn, something more could be brewing.

If you suffer from acid reflux disease—if you've had persistent heartburn two or more days a week, even with treatment and diet change—all that churning acid could, over time, be doing real harm to your esophagus. And left untreated, the damage could get worse.

Acid reflux disease can damage your esophagus.

Unlike your stomach, your esophagus offers little protection against acid. And when acid rises into the esophagus it can eventually wear away the lining. This condition is called erosive esophagitis, and only a doctor can determine if you have it. But if you do, it's good to know NEXIUM® (esomeprazole magnesium) can help.

NEXIUM heals the damage.

NEXIUM is the healing purple pill. For many, just one prescription NEXIUM pill a day can mean complete, 24-hour heartburn relief. And NEXIUM can heal even the most severe erosions in the esophagus caused by acid reflux.

Talk with your doctor about NEXIUM.

NEXIUM goes deeper than heartburn relief—it heals acid-related erosions, allowing the lining of your esophagus to regenerate. Most erosions heal in 4 to 8 weeks. Your results may vary. NEXIUM has a low occurrence of side effects, which may include headache, diarrhea, and abdominal pain. Symptom relief does not rule out other serious stomach conditions.

Next time, ask your doctor if NEXIUM is right for you. Because healing is such a great feeling.

Please read the important Product Information about NEXIUM on the adjacent page and discuss it with your doctor.

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Please read this summary carefully, and then ask your doctor about NEXIUM. No advertisement can provide all the information needed to prescribe a drug. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug for you.

NEXIUM® (esomeprazole magnesium)

20-mg, 40-mg Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing of symptomatic resolution of diagnostically confirmed erosive esophagitis; the maintenance of symptom resolution and healing of erosive esophagitis (controlled studies do not extend beyond 6 months); and for the treatment of heartburn and other symptoms associated with GERD; and for risk reduction of NSAID-associated gastric ulcer. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be swallowed whole and taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. Studies evaluating concomitant administration of esomeprazole and either naproxen (non-selective NSAID) or rofecoxib (COX-2 selective NSAID) did not identify any clinically relevant changes in the pharmacokinetic profiles of esomeprazole or these NSAIDs. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B* Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity was observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 1459 were 65 to 74 years of age and 354 patients were ≥75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 15,000 patients (aged 18-84 years) in clinical trials worldwide including over 8,500 patients in the United States and over 6,500 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence <1% are listed below by body system:

Body as a Whole: abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculopapular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Two placebo-controlled studies were conducted in 710 patients for the treatment of symptomatic gastroesophageal reflux disease. The most common adverse events that were reported as possibly or probably related to NEXIUM were diarrhea (4.3%), headache (3.8%), and abdominal pain (3.8%). Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction and myalgia, severe dermatologic reactions, including toxic epidermal necrolysis (TEN, some fatal), Stevens-Johnson syndrome, and erythema multiforme, and pancreatitis. Rarely, hepatitis with or without jaundice has been reported. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert, **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience. See omeprazole package insert-**ADVERSE REACTIONS**. No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or a local emergency room book. **DOSAGE AND ADMINISTRATION** Please see full Prescribing Information for recommended adult dosages and dosage adjustments for **Special Populations** for NEXIUM.

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A FORCE FOR NATURE.

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I WANT TO BUY A TEAPOT/

EAGLE-EYED CAROL PRISANT SHOWS US WHAT TO LOOK FOR



A LITTLE BACKSTORY Tea was the latte of the 18th century, but today you certainly don't have to be a tea drinker to love a teapot. In the 21st century they're more popular than ever, since what else has such an appealing shape, takes up so little room, is dignified, down-home, and functional, to boot? There's a huge and varied market for collectible teapots, too, so you'll find lots to choose from.



GOOD BUY

This cozy midcentury pot, marked "Japan," is made of indistinctly detailed white pottery and is trimmed haphazardly in gold paint. But it's decorated with a colorful printed (though not hand-painted) bouquet, and is worth every penny of $10.



COLLECTIBLE

From the 1931 line of prolific British pottery designer Clarice Cliff comes a quintessentially Deco teapot (the shape is Stamford) in the punchy House and Bridge pattern. Collectibles can be humble but pricey. This one is worth $1,700.



MUSEUM QUALITY

How can this Chinese porcelain teapot with its cracked spout, only 6 inches tall and 180 years old (which in China is new), be worth $21,000? Yes, it's beautifully decorated, but mainly, it was made for the imperial household: Emperors trump damage.

KEEP AN EYE OUT FOR

Rarity of decoration or shape, since generally speaking, the more of one teapot that's out there, the less valuable it's likely to be.

Unusual shapes from all eras, especially the 1930s, and figural 19th-c. majolica.

Until the late 1700s, tea was quite expensive and was served in little pots, so very small porcelain teapots can sometimes be very old.

STAY AWAY FROM

Limited editions, especially those that come with "certificates of authenticity." They'll go the way of Beanie Babies, but will need to be dusted more often.

Until you really know your field, avoid any teapot that's high-priced enough to keep you awake at night.

Damage of any kind: teapot collectors are pretty unforgiving.

How can I tell if a teapot is old?

Teapots made before 1906 (or, basically, 100 years before current date) are legally antiques. "Vintage" pieces tend to not much older than your grandmother (and sometimes, y mother), while contemporary teapots can be younger th you are. Pots marked with the name of the country of ori (Japan, for example, or Czechoslovakia or England) are g erally made after 1893. Unmarked pieces are often older. T easiest way to find out is to compare their shapes to drawi or pictures in books on ceramics.

Is the oldest teapot usually the most valuable one?

Not anymore. A Mickey Mouse teapot from the 1940s can ily be pricier than a Victorian pot of hand-painted Limog

Where can I go to compare the interesting mark I've found on the bottom of my teapot to other marks?

There are so many good, well-illustrated books on ma The best-known general book (though it's a tome) is *Ch fers' Concise Dictionary of Marks and Monograms, Pott and Porcelain*, and for American ceramics there is alw *Kovels' Dictionary of Marks*. On the Web, the New Y Public Library has an easy-to-use site (nypl.org), as does a subscription service called Ceramicmarksfinder.com.

If the mark I'm researching does match a mark in a boo how would I know if my piece is fake or not?

Unless your teapot has an 18th-century maker's mark, it's al ally not likely to be fake—mainly because ceramic teap haven't been collectible or high-priced long enough to m them financially worthwhile for fakers to copy. But wa out . . . they can come up to speed really fast!

Where's the best place to find an attractive, affordable teapot?

Except for England, where there are at least as many teap as there are umbrellas and pruning shears, the best place find a teapot these days may be online. On eBay, you'll be a to "shop" Japanese, Chinese, American, and plenty of Brit wares and get a feel for prices while you're at it. Auctions a good source, if you handle anxiety well, as are specialist de ers (also often on the Web), who've done all the editing a tenterhooks for you. For fun, exercise, and in summer, a t try antiques shows and flea markets.

RELATED COLLECTIBLES:

TEA CADDIES *(stored small quantities of precious loose tea)* ■ TEAPOT ST *(protected your mahogany tabletop from hot teapot)* ■ TEA COZIES *(kept the pot warm)* ■ TEA BALLS *(silver or silver plate "tea bags" that held the tea)* ■ TEA STRAINERS *(kept stray leaves from winding up in the cup)* ■ TEACUPS AND SAUCERS *(revealed your delicacy, refinement, and wealt*

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ASK THE DOG SHRINK/KATHY SANTO

Teaching your dog which bed is his... leaving him home alone...

I WANT TO TRAIN MY DOG TO STAY OFF MY BED, BUT HE KEEPS JUMPING BACK ON. USUALLY AT 5 A.M.! WHY DOES HE DO THIS?

A

BECAUSE HE CAN. Most dogs who jump on the bed while you're sleeping have been allowed to do so at other points during the day, either because of your inconsistency ("The dog is on the bed again, but I'm late for work"), familial sabotage ("Daddy's away on a business trip, so you can sleep here until he comes home"), or by design ("I just want to snuggle with my puppy for a while").

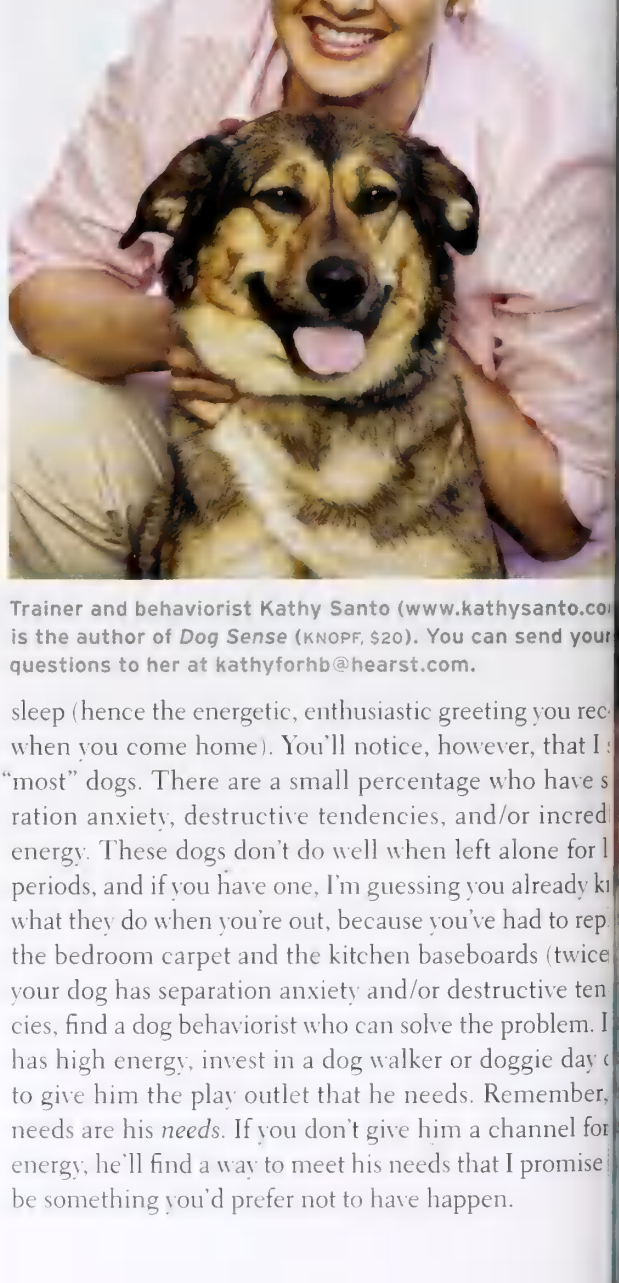
You will have to first train him to not jump on the bed at *any* time—day or night. Confining him to a crate or another room works well, but watch out: dogs consider a sofa to be the next best thing to a human's bed.

Provide a dog bed or blanket that fills his need for a comfortable night's sleep. If his issue is that he misses your companionship, give him a few extra-special "good night" toys to distract him from loneliness.

The final step is teaching your dog where he *should* sleep at night. When you remove a behavior from your dog's repertoire—whether it's digging, barking, or jumping on the bed—you're creating a hole in his routine. If you don't fill the hole with something you want him to do, he'll replace it with something equally entertaining. To him. So if you only teach him not to jump on your bed at night, he may decide to hop up on someone else's bed. Worse, he may become restless and decide to take up chewing as his newest hobby. Prevention is the key here.

What does my dog do all day when I'm not home?

The majority of dogs treat your leaving the house as a ritual. They don't do the torturous emotional flogging we humans fall into: "Oh, no, is she still mad about the shoe incident?" Dogs live in the moment. You leave, they sigh, they assess what's available to meet their needs, they get bored, they sleep (hence the energetic, enthusiastic greeting you rec when you come home). You'll notice, however, that I "most" dogs. There are a small percentage who have s ration anxiety, destructive tendencies, and/or incred energy. These dogs don't do well when left alone for l periods, and if you have one, I'm guessing you already k what they do when you're out, because you've had to rep the bedroom carpet and the kitchen baseboards (twice your dog has separation anxiety and/or destructive ten cies, find a dog behaviorist who can solve the problem. I has high energy, invest in a dog walker or doggie day to give him the play outlet that he needs. Remember, needs are his *needs*. If you don't give him a channel for energy, he'll find a way to meet his needs that I promise be something you'd prefer not to have happen.



Trainer and behaviorist Kathy Santo (www.kathysanto.co is the author of *Dog Sense* (KNOPF, $20). You can send your questions to her at kathyforhb@hearst.com.



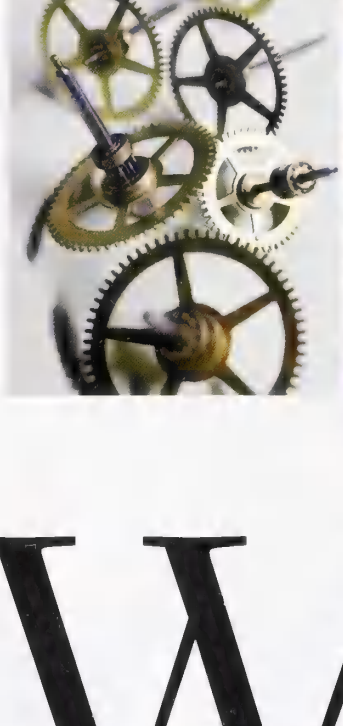
floor planning · room arrangement · color coordination · fabric selection

storehouse

DESIGN SOLUTIONS ON THE HOUSE

MAINTENANCE/EVE KAHN

For four generations the Chalikian family has been ticking along. Here the latest generati answers those little questions we have about our clocks PHOTOGRAPHS BY LIZZIE HIMMEL







Jacques Chalikian at work in his shop front in Oyster Bay, York. At left, spare parts and old friends.

Why do clocks stop?

A million reasons, but in general because the oil dries up. And even if there is still some oil left in the works, after years and years it gets contaminated with tiny metal particles that are churned up as the metal parts wear against each other. The oil turns into a green-black sticky mess that glues the gears in a stopped position.

So how often does a wind-up clock need a proper oiling and cleaning?

Every one is different. Technically, every three to five years it should at least be oiled. You'll know when it needs oil: it'll start to act up and not keep time well, or make funny noises. Assign one person in your house to make sure to do the winding every week, to follow a schedule, and get in tune with how the clock behaves. The sound of clocks ticking makes a house a home. They become like members of the family. You notice if there is silence right away.

Any tips for winding well?

Turn as far as you can go at a slow, even, gentle pace. Don't grind away. Everyone is always in such a rush these days.

What if a key gets lost?

It's not a crisis. I have drawers full of replacements. Tho there are some original signed keys you'd hate to lose.

Is there such a thing as a job too difficult for you, a job you would turn down?

Almost anything can be fixed. Even electric clocks that b out, some of those motors are still being made, or you can in a battery quartz movement if the clock is not too valuab collectible. Just about any metal part I need, I can make or or find it in the drawers here. I have all kinds of gears, ha springs, platforms, movements, hand-painted faces, beve European crystals, bits of ivory from piano keys, all wai for the right clock to come along. I can cut leather for the lows that make the whistle sound inside cuckoo clocks. I k craftspeople who can repair stone, enamel, porcelain, gilc inlaid wood, little landscapes painted on glass, anything.

But there are so many clocks around that would cost m to fix than they're worth. There's no point in treating th that well unless they have great sentimental value. I h some clocks that are sitting here because the owners n came back to pick them up after hearing the estimate.



sk your doctor about Boniva
he first and only **once-monthly**
ablet for **osteoporosis**

NIVA is for women with postmenopausal osteoporosis. And unlike other tablets you have to e every week, you only need one BONIVA tablet a month.

help build and maintain strong healthy bones, ask your doctor about once-monthly BONIVA today.

ortant Safety Information: You should not take prescription /A if you have low blood calcium, cannot sit or stand for at least 60 minutes, severe kidney disease, or are allergic to BONIVA. Stop taking BONIVA and tell ealthcare provider if you experience difficult or painful swallowing, chest pain, ere or continuing heartburn, as these may be signs of serious upper digestive ms. Follow the once-monthly BONIVA 150 mg dosing instructions carefully to the chance of these events occurring. Side effects are generally mild or moderate and may include diarrhea, pain in the arms or legs, or upset stomach. If you develop severe bone, joint, and/or muscle pain, contact your healthcare provider. Your healthcare provider may also recommend a calcium and vitamin D supplement.

For a $20 coupon,* visit www.BONIVA.com or call 1-888-MY-BONIVA.

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Patient Information

BONIVA® [bon-EE-va] (ibandronate sodium) TABLETS

Rx only

Read this patient information carefully before you start taking BONIVA. Read this patient information each time you get a refill for BONIVA. There may be new information. This information is not everything you need to know about BONIVA. It does not take the place of talking with your health care provider about your condition or your treatment. Talk about BONIVA with your health care provider before you start taking it, and at your regular check-ups.

What is the most important information I should know about BONIVA?

BONIVA may cause serious problems in the stomach and the esophagus (the tube that connects your mouth and stomach) such as trouble swallowing, heartburn, and ulcers (see **"What are the possible side effects of BONIVA?"**).

You must take BONIVA exactly as prescribed for BONIVA to work for you and to lower the chance of serious side effects (see "How should I take BONIVA?").

What is BONIVA?

BONIVA is a prescription medicine used to treat or prevent osteoporosis in women after menopause (see **"What is osteoporosis?"**).

BONIVA may reverse bone loss by stopping more loss of bone and increasing bone mass in most women who take it, even though they won't be able to see or feel a difference. BONIVA may help lower the chances of breaking bones (fractures).

For BONIVA to treat or prevent osteoporosis, you have to take it as prescribed. BONIVA will not work if you stop taking it.

Who should not take BONIVA?

Do not take BONIVA if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for at least 1 hour (60 minutes)
- have kidneys that work very poorly
- are allergic to ibandronate sodium or any of the other ingredients of BONIVA (see the end of this page for a list of all the ingredients in BONIVA)

Tell your health care provider before using BONIVA:

- if you are pregnant or planning to become pregnant. It is not known if BONIVA can harm your unborn baby.
- if you are breast-feeding. It is not known if BONIVA passes into your milk and if it can harm your baby.
- have swallowing problems or other problems with your esophagus (the tube that connects your mouth and stomach)
- if you have kidney problems
- **about all the medicines you take** including prescription and non-prescription medicines, vitamins and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see **"How should I take BONIVA?"**).

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 minutes) before:
  - -Lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
  - -Eating or drinking anything except for plain water.
  - -Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.
- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

- Take one BONIVA 150-mg tablet once a month.
- Choose one date of the month (your BONIVA day) that you will remember and that best fits your schedule to take your BONIVA 150-mg tablet.
- Take one BONIVA 150-mg tablet in the morning of your chosen day (see **"How should I take BONIVA?"**).

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see **"How should I take BONIVA?"**). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **Do not** take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, **wait** until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

Schedule for taking BONIVA 2.5 mg once daily:

- Take one BONIVA 2.5-mg tablet once a day first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine (see **"How should I take BONIVA?"**).

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, **do not** take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. **Do not** take two tablets on the same day.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

What should I avoid while taking BONIVA?

- Do not take other medicines, or eat or drink anything but plain water before you take BONIVA and for at least 1 hour (60 minutes) after you take it.
- Do not lie down for at least 1 hour (60 minutes) after you take BONIVA.

What are the possible side effects of BONIVA?

Stop taking BONIVA and call your health care provider right away if you have:

- **pain or trouble with swallowing**
- **chest pain**
- **very bad heartburn or heartburn that does not get better**

BONIVA MAY CAUSE:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach or esophagus (the tube that connects your mouth and stomach)

Common side effects with BONIVA are:

- diarrhea
- pain in extremities (arms or legs)
- dyspepsia (upset stomach)

Less common side effects with BONIVA are short-lasting, mild flu-like symptoms (usually improve after the first dose). These are not all the possible side effects of BONIVA. For more information ask your health care provider or pharmacist.

Rarely, patients have reported severe bone, joint, and/or muscle pain starting within one day to several months after beginning to take, by mouth, bisphosphonate drugs to treat osteoporosis (thin bones). This group of drugs includes BONIVA. Most patients experienced relief after stopping the drug. Contact your health care provider if you develop these symptoms after starting BONIVA.

What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body, such as your heart, brain, or skin. Bone just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone.

Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

Osteoporosis can be prevented, and with proper therapy it can be treated.

Who is at risk for osteoporosis?

Talk to your health care provider about your chance for getting osteoporosis.

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis:

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Oriental (Asian)

People who:

- are thin
- have a family member with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone) for a long time

General information about BONIVA

Medicines are sometimes prescribed for conditions that are not mentioned in patient information. Do not use BONIVA for a condition for which it was not prescribed. Do not give BONIVA to other people, even if they have the same symptoms you have. It may harm them.

Store BONIVA at 77°F (25°C) or at room temperature between 59°F and 86°F (15°C and 30°C).

Keep BONIVA and all medicines out of the reach of children.

This summarizes the most important information about BONIVA. If you would like more information, talk with your health care provider. You can ask your health care provider or pharmacist for information about BONIVA that is written for health professionals.

For more information about BONIVA, call 1-888-MY-BONIVA or visit www.myboniva.com.

What are the ingredients of BONIVA?

BONIVA (active ingredient): ibandronate sodium

BONIVA (inactive ingredients): lactose monohydrate, povidone, microcrystalline cellulose, crospovidone, purified stearic acid, colloidal silicon dioxide, and purified water. The tablet film coating contains hypromellose, titanium dioxide, talc, polyethylene glycol 6000 and purified water.

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irs start around $100 for a pocket
ch. A tall-case clock in bad shape
cost thousands of dollars.

v did you get into this business?

Armenian great-grandfather
ted as an apprentice in Turkey
ıe 1860s. My grandparents were
to survive the genocides in the
ıs because they repaired some
ches for the mayor.
My father moved the family to
erica in the 1930s. From the time
ıs little, I would stand watch-
him work. I got a feel for the
s and a sense I'd be good at it.
ırned never to take shortcuts. I
ned there is a reason for every
my father took. In 1972 we
ght the building I'm in now. I
hundreds of my own clocks that
d fixing here, and more stuffed
my house. I only ever seem to
e the time to fix the customer
ıs. Normally the soonest I can
h something is eight weeks.

***at's the most serious case in
r shop right now?***

752 mahogany-inlaid English
rter-striking short-case. It had
n repaired badly and added on
ıany, many times over the years.
controls for the hammer and
were broken, so the bell just kept
ging and ringing. The weights
n't original, and they have rough
ps of lead stuck onto the top and
om. They're ugly, but they work.

you ever make house calls?

if it's not too far away. Last sum-
I was called to the 1890s town
k in a historic village near mine.
in a four-story granite tower. A
ft for one of the four clock dials
gotten jammed somehow. People
own were complaining, "We don't
r the chiming anymore."

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WEEKEND SHOPPER/EDDIE ROSS

How many times have you seen rusty old cake pans at a flea market and walked on b We just couldn't pass them up any longer

NOT LONG AGO I went down to Warrenton, Virginia, and while I was driving along the main road I spotted a dumpy old 50s-style building with a sign that said Fox Den Antiques. I braked and did a U-turn. Junky-looking stores always say "deals" to me.

As soon as I walked in, I got excited. There were about 40 vendors and they were mainly selling Americana like washboards and tools and apple peelers with red or green handles, but I still knew I'd find something I wanted. I make sure I do. First I do a quick scan, and then I go up and down the aisles several times, because you can miss stuff the first time around.

I kept pacing back and forth, and finally I found a fluted Bundt pan with a really pretty shape. Then I found another one, very tiny, that happened to fit right on top of the bigger tin. When I saw them stacked together like that I thought, *oh, I can totally use these!*

I knew they'd make great serving pieces for cocktail parties. Pistachios or olives could go in the bottom part, and the shells and seeds could be thrown in the top. By the t I got to the cash register, I had seven tins. All together cost about $100. Most of them had rust or grease stains, so what? I knew I could just send them off to Ed Kas who's a metal refinisher in Stamford, Connecticut. I've lots of beat-up hotel silver to him that I bought at flea kets, and he has replated it for as little as $30.

But instead of silver, we decided to go with nickel pla which has gotten so popular for decorative pieces. It h modern, sophisticated industrial look, but it works wel any kind of environment. Besides that, it's less expen than silver, and it doesn't readily tarnish. It's also eas clean—nickel is what bathroom fixtures are made of.

Since Ed had to buff out the rust and grease, the tins me more than they would have if they'd been in better dition. The total for the seven was $300.

Now they can be used not only for serving food, bu planting bulbs, making flower arrangements for ce pieces, putting costume jewelry in, you name it. Or you just stack them on a shelf like a beautiful piece of sculp Together or separate, they really do look like art, I think.

Eddie Ross found some vintage bakeware and had a great i replate them and use them for everything but baking.


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in most styles
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skirt
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Because Bundt pans are shallow and the space aro the center cone is narrow, they're perfect not only for planting bulbs, but for arranging cut flowers. LEF A mix of vintage tins that have been nickel-plated. Despite the gleaming indu trial look of nickel, the tin work in a formal, tradition room. BELOW: The smaller fluted tin fits onto the lar one: put pistachios in the bottom and toss the shell in the top.



What's all the fuss about nickel plating? Metal refinisher Ed Kassery tells us.

Nickel is very much in vogue. Everyone wants everything nickel-plated—it's in, it's hot, we *want* it. The smart ones want it because it has a really durable finish. It's safe for cooking, but it's used more for decorative pieces. We can plate virtually any kind of metal. Anything we can polish, we can plate. We don't plate aluminum, though, because anybody can just polish it to a high sheen. And pieces that have bad rust or grease spots aren't usually worth plating. You'll never get the rust pits out and the plate will be gummy. We primarily deal with antiques like chandeliers, sconces, and andirons. We've been doing a big dessert cart. As long as it can be taken apart and it's not too large to manipulate across the buffing wheel, we can do it.


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TECHNOPHOBIA SATELLITE RADIO

You already have a radio, and it's free. So do you really need to pay for Sirius or XM? Joan Feeney decides PHOTOGRAPHS BY ANTONIS ACHILLEOS



Here's XM radio's answer to the boom box. The little unit in the middle pops out and goes with you. Delphi XM SKYFI Radio, $9

LONG AFTER I had come to accept that radio didn't have anything new or interesting to offer me, along came satellite radio. I thought it was a fad, and ignored it until I couldn't anymore. At this point we all know about the $500 million contract for Howard Stern, but not much more. It was time to check it out, even if I wasn't quite sure what it was and didn't know the first thing about where to begin.

Where did I begin?

Online. Both Sirius and XM, the two satellite radio networks available right now, have excellent websites. At www.sirius.com and www.xmradio.com, you can find out how to sign up, buy the special radio you'll need, see who's on and what's on.

How is it different from conventional radio?

Because it's broadcast from space, it isn't regulated by the FCC. People can say anything they want. Some of it's unprintable. It seems invented with Howard Stern in mind.

What do satellite radios look like?

Small, mostly. Very cute, too, like a lot of technology these days. Often portable; you can buy a cheap, pocket-size model and carry it from your home to your car and back.

The promise

Lots of music. No commercials. News. Talk. Something for everyone. It's called "narrowcasting," and it targets specialized audiences. Stern described satellite radio as the place to find a "light-skinned black men's station." Or Korean-language news, a trucker channel, all-Elvis, and so on and on.

What nobody ever tells you

The music may be commercial free, but the rest of the p gramming has plenty of commercials. You also don't local news, apart from traffic and weather for major cities

What does it cost?

There's a one-time activation fee: $10 if you do it online; $15 phone. Then there's the monthly subscription fee: $12.95 either service. You can buy a radio for as little as $30.

Is it complicated to install?

It's unbelievably easy. I'm lazy and somewhat defeatist a not the least bit prideful when it comes to technology, s never hesitate to yell for help at the smallest excuse. But c necting the radio in my home—and my car—proved to no big deal. I got the Sirius S50, which costs about $330 a works in both places. Apart from the impressive tangle cords and cables I made (why are all those cords so long? barely needed the instructions to connect the unit. You o need to be sure that the antenna is placed where it can p up a signal. Connect to a power source (outlet or cigare lighter), activate your account, and you're good to go.

Who's On

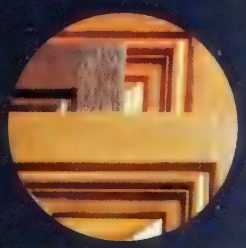
This changes fast. At press time: Sirius has Howard Ste 24 hours of Martha Stewart Living, Jimmy Buffett on Ra Margaritaville, and exclusive live performances in the Sir studios by some of biggest names in entertainment.

XM has Bob Dylan, Bob Edwards, "The Good Morni America Radio Show" with Diane Sawyer, Ellen DeGene Tyra Banks, and various deceased celebrities on Radio C sics, like Abbott & Costello.

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WHICH IS BETTER, SIRIUS OR XM?
If it seems overwhelming, it is. Apart from the household names they feature, the services are remarkably similar, though for the moment XM edges out Sirius in the numbers category. Here's the breakdown:

NUMBER OF CHANNELS
XM: 162 / Sirius: 125

NUMBER OF COMMERCIAL-FREE MUSIC CHANNELS
Sirius: 68 / XM: 67

NUMBER OF TALK, NEWS, SPORTS AND ENTERTAINMENT CHANNELS
XM: 74 / Sirius: 57

NUMBER OF TRAFFIC AND WEATHER CHANNELS
XM: 21 / Sirius: 11

NUMBER OF METRO AREAS THEY COVER
XM: 21 / Sirius: 20

NUMBER OF SUBSCRIBERS
XM: 6 million / Sirius: 3.3 million

Randomness: A day in the life of Sirius Radio
At any given moment, you can count on some smut, some surprises, and a lot of uncategorizable filler. On a recent day, I heard every detail of actor Jeff Daniels's high school chorus career on Sirius Stars, while on Court TV there was redirect questioning by a man representing himself against charges of having tried to carry a steak knife onto an airline flight four years ago. (He was found guilty.) There was the unexpected pleasure of recalling a startling number of lyrics on Totally Seventies, then the pleasant discovery that Elvis was a voracious and wide reader on the all-Elvis station.

A Harry Shearer comedy routine about TV news anchors getting their hair dyed on Sirius Laugh Break played opposite a Nascar race play-by-play. C-span offered congressional hearings, as did MSNBC. The rationing of health care was the topic on public radio. In a special featuring Paul McCartney, I learned that his favorite song is "Here, There, and Everywhere." Playing opposite Howard Stern one morning was a radio play of *Pride and Prejudice*, which made for some interesting toggling.

On the often-bizarre "Whatever," Martha Stewart's daughter, Alexis, routinely discusses her sex life in detail with cohost Jennifer Koppelman. I also learned of her New Year's resolution to carry her pocketbook in her left hand. This new genre has been dubbed "mean-girl radio."



Use the Sirius S50 ($330) at home or in your car. And don't miss the cute doggie logo on the toggle.

What I liked about the music
The music stations are very satisfying, like listening to a fi hundred CD's set to "random." I found myself listening to thin I didn't usually listen to, like Urban Top 40 and Radio Korea made me feel open-minded.

What I didn't like about the music
The classical stations are predictable. The opera/vocal playli don't go deeper than the most popular material.

What I liked about the non-musical programming
Local traffic at rush hour and old Sherlock Holmes radio pla The Canadian, British, and Australian broadcasting com nies are a refreshing change. Spanish and French-langua programming made me try to follow what was being saic Felt bad about not having studied harder in school.

What I didn't like about the non-musical programming
Those commercials. Boring fillers. Listening to TV sho (Who could have thought that TV with no pictures wou make decent radio? It doesn't). No sign of some of my fav ite shows, even when the station is available ("All Thin Considered" on NPR). Feeble offerings for kids.

At the end of the broadcasting day
If the true test of a new technology is how quickly you from not wanting to know about it to being unable to li without it, then this one passed as easily as it was installed


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Q

I INVITED MY BOSS TO DINNER AT MY HOUSE, AND NOW I'M THINKING, WHAT HAVE I DONE? HOW WOULD YOU HANDLE A BIG DINNER LIKE THIS?

A

RECENTLY I FOUND myself at a dinner party seated next to the head of a big company. After my initial panic about what we would talk about, we started talking about dinner parties in general. He told me that the worst parties he goes to are given by people who work for him, because they're trying so hard to impress him. He said, first he feels as though they've spent their annual salary on the dinner, and second, they're always apologizing for everything: the house isn't done, the food isn't hot enough, the beef should be pinker, the dog is whiffy, the kids are fighting. We can all understand how uncomfortable that would be.

At the end of the day, everyone—even a CEO—just wants simple, delicious food and good, relaxed conversation. I would avoid the usual filet of beef dinner. I would show that I have the confidence to make a homey roast chicken with carrots and potatoes, or turkey meatloaf with mashed potatoes. Or try something a little messy, like fried chicken, which will loosen up everybody. And if you ask your boss lots of questions about how he got where he is, he'll think you're the most interesting person in the room.

How do you feel about people who announce their food allergies when you invite them to dinner?

First of all, I remind myself that these are my *friends*, and that I want them to have a good time. Then I list all the things my guests can't eat and design one menu that avoids all those foods. I don't want a friend who can't eat nuts to feel different, so I'll make the apple crisp that I'd planned without the walnuts in the topping. If there are vegetarians, I'll make the standing rib roast that I'd planned, but also maybe polenta to go with the vegetables, to be sure there's something substantial for the non-meat-eater. For dessert, I often serve two or three things anyway: one dessert, plus



Send your questions to inaforhb@hearst.com. Watch Ina o the Food Network's *Barefoot Contessa* or visit her website www.barefootcontessa.com.

fresh fruit and chocolates. People love to choose exac what *they* want to eat and have a little of this and that. It's more difficult for me, and my friends feel that I love th enough to make the extra effort for them.

What do you do when guests stay and stay and stay, pa your bedtime?

I don't know about you, but Saturday night is the hard time of the week for me to entertain. People expect a ma meal, are at their lowest energy level at the end of the we and, exactly as you say, stay past my bedtime until I st yawning. If that's a problem for you, and you absolut can't bring yourself to ask people to leave, organize yo parties differently. Invite them for Sunday lunch! I fi

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it works best for me. Everyone arrives at 12:30, they don't expect a lot of ambitious cooking, people have plenty of energy in the afternoon, and they're on their way by three o'clock with the rest of the day ahead of them. That's what I call spending quality time with *my* friends.

I work all week and never have enough time to pull together a dinner party. How can i make it easier?

I love to cook, but I also know what it means to be busy, so I sometimes "hot-rod" food for parties. For example, I'll order steamed broccoli from the Chinese takeout. It certainly isn't party food, but after I've sautéed some shallots in butter and added the broccoli, in 5 minutes I've got a delicious vegetable to go with roast chicken and potatoes.

If I'm having a lunch party and need a pasta salad, I'll buy the simplest pasta salad at the deli, make a sun-dried tomato dressing and add some diced fresh mozzarella, tomatoes, and basil. In five minutes I've got a wonderful summer salad to go with lunch, and never even had to boil water.

For dessert, I'll heat my favorite jar of chocolate sauce and serve it as a chocolate fondue. All you have to do is combine one 12-ounce jar of chocolate sauce (my favorite is Stonewall Kitchen's Bittersweet Chocolate Sauce) and 1 teaspoon Kahlua over low heat until just warmed. Stir until smooth and serve with fresh strawberries, pieces of pound cake, dried apricots, clementine wedges, or whatever you like for dipping. How easy is that?

How many things do you serve for cocktails?

This depends on whether I'm having cocktails before dinner or a full-scale cocktail party. For cocktails before dinner, I like to have one special drink—cosmopolitans, whiskey sours, martinis, Champagne—plus club soda and wine. It's very simple to prepare and everyone can help themselves. At the moment, I'm really big on whiskey sours, so I've included a recipe here. It has always baffled me why most cocktail recipes only make one drink, so I've written this one for four people, and you can double the recipe if you have eight.

For hors d'oeuvres, I generally serve only one thing, and almost never something that has to be cooked. Some of my favorites are warm cashews (place them on a sheet pan in a 350-degree oven for five minutes, sprinkled with *lots* of salt), smoked salmon with brown bread, vegetables with herb dip, or corn chips and guacamole. I've never understood the fuss about hors d'oeuvres. The last thing you want is for everyone to fill up on heavy hors d'oeuvres and not be able to eat the dinner you have prepared!

I'm not really big on cocktail parties because my idea of a party is really talking to people, and it's almost impossible to do that at a cocktail party. If you like them, though, I'd set up a full bar (vodka, gin, Scotch, bourbon, rum, wine, club soda, and lots of ice). Since people will be standing, I'd have either five or six hot and cold hors d'oeuvres passed or—if I don't have servers—I'd set a table in the middle of the room for everyone to help themselves. I plan hors d'oeuvres the way I plan a meal: one chicken, one fish, two vegetables, and a starch. For fun I sometimes even end the party with tiny coconut cupcakes!

WHISKEY SOURS

MAKES 4 COCKTAILS

Whiskey sours used to be my father's favorite drink. When I was a little girl, he'd let me eat the cherry, which of course gave me a fondness for the drink. I don't order them at restaurants because they're usually made with sour mix, but at home I can make them with fresh juices and they're so delicious.

¾ cup Jack Daniel's Tennessee Whiskey

½ cup freshly squeezed lemon juice (4 lemons)

½ cup freshly squeezed lime juice (4 limes)

⅔ cup sugar syrup

Maraschino cherries

1 To make sugar syrup, put 1 cup of sugar and 1 cup of water in a small saucepan and cook over medium heat until the sugar dissolves. Chill thoroughly before using.

2 To make the mix, combine the whiskey, lemon juice, lime juice, and syrup. Fill a cocktail shaker halfway with ice and pour in the drink mix two-thirds full. Shake for 30 seconds and pour into glasses. Add a maraschino cherry and serve ice cold.

3 You can make the mix several days ahead and keep it in the refrigerator until ready to shake with ice.

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Paul Newman

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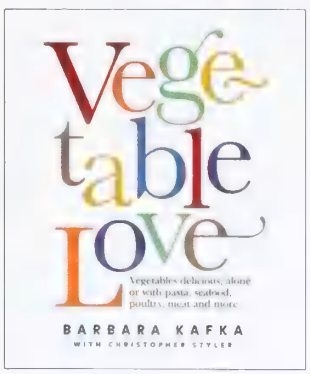
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COOKBOOK/DEVON S. FREDERICKS

Our new reviewer falls hard for Vegetable Love, the latest opus from one of the smartes food writers around, Barbara Kafka. If it sprouts, it's in here. PHOTOGRAPHS BY LAURA MO



THERE IS LOTS TO LOVE about *Vegetable Love* (Artisan, $35). Barbara Kafka's newest book, writt with Christopher Styler, is a sort of *Ode to Joy* to the vegetable kingdom.

This is the first time I've used one of Kafka's 13 books (she's pictured above). I stopp paying attention when she wrote *Microwave Gourmet*, an oxymoron in my opinion. But n I'm sorry I haven't been paying attention. Apparently her earlier volume on roasting w equally enticing as this one. You can dip into *Vegetable Love* anywhere and find somethi well worth cooking, but I think it's best to refer to this book after you know what you ha If your fridge is full of wilting leeks, look them up (I used the index in the back instead the table of contents) and prepare them in a new way. Seduced by a Hubbard squash a local farm stand? Consult *Vegetable Love* to find out what to do with it when you get tir of admiring it on your kitchen counter.

The book is a little old-fashioned in what I think is a very good way: butter, cream, oli oil, and cheese are used without remorse, providing big, rich flavors whenever they are call upon. I'd describe these as "real recipes," not the kind invented to fill a cookbook, but t kind that can be cooked repeatedly over the years, giving pleasure to family and friends. Th are successful because they really work and people really like the results.

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FISH SWIMMING IN VEGETABLES

SERVES 4 AS A MAIN COURSE

The inspiration for this recipe came from the sudden appearance in my market of a kind of pepper I had never had before. They looked like jalapeños but were sweet and had thin skins like Italian frying peppers. They were a mix of red, yellow, orange, and green.

2 red snappers, about 3 pounds each and 2 inches thick

2 pounds tomatillos, husks removed, rinsed well and quartered or cut into 6 wedges, depending on size

1 pound mini peppers (see note)

½ cup robust olive oil

1 scant cup fresh lemon juice

3 tablespoons kosher salt

Freshly ground black pepper to taste

1 Place a rack in the center of the oven. Preheat the oven to 500°F.

2 With a sharp knife, cut several diagonal slashes about 2 inches apart on each side of the fish. Put in a roasting pan and tuck the vegetables all around. Pour over the olive oil an lemon juice. Sprinkle with the salt and pepper. Turn the fish over and swirl the vegetables in the liquid. Put the fish in th oven and cook for 20 minutes, or until just cooked through.

3 Put the fish on a large platter so that it can be filleted witl no bones ending up in mouths. Put the vegetables and sauc in a capacious bowl. Serve 2 pieces of fillet smothered with vegetables and liquid to each guest. Glorious.

DEVON COOKS THE FISH

When my extremely difficult and discerning husband announced, "This is the best home-cooked fish I've ever had," I knew we were onto something. Actually I knew it a little earlier when it took me about eight minutes to assemble this recipe, but at that point I was not convinced that the sum was going to be greater than the parts.

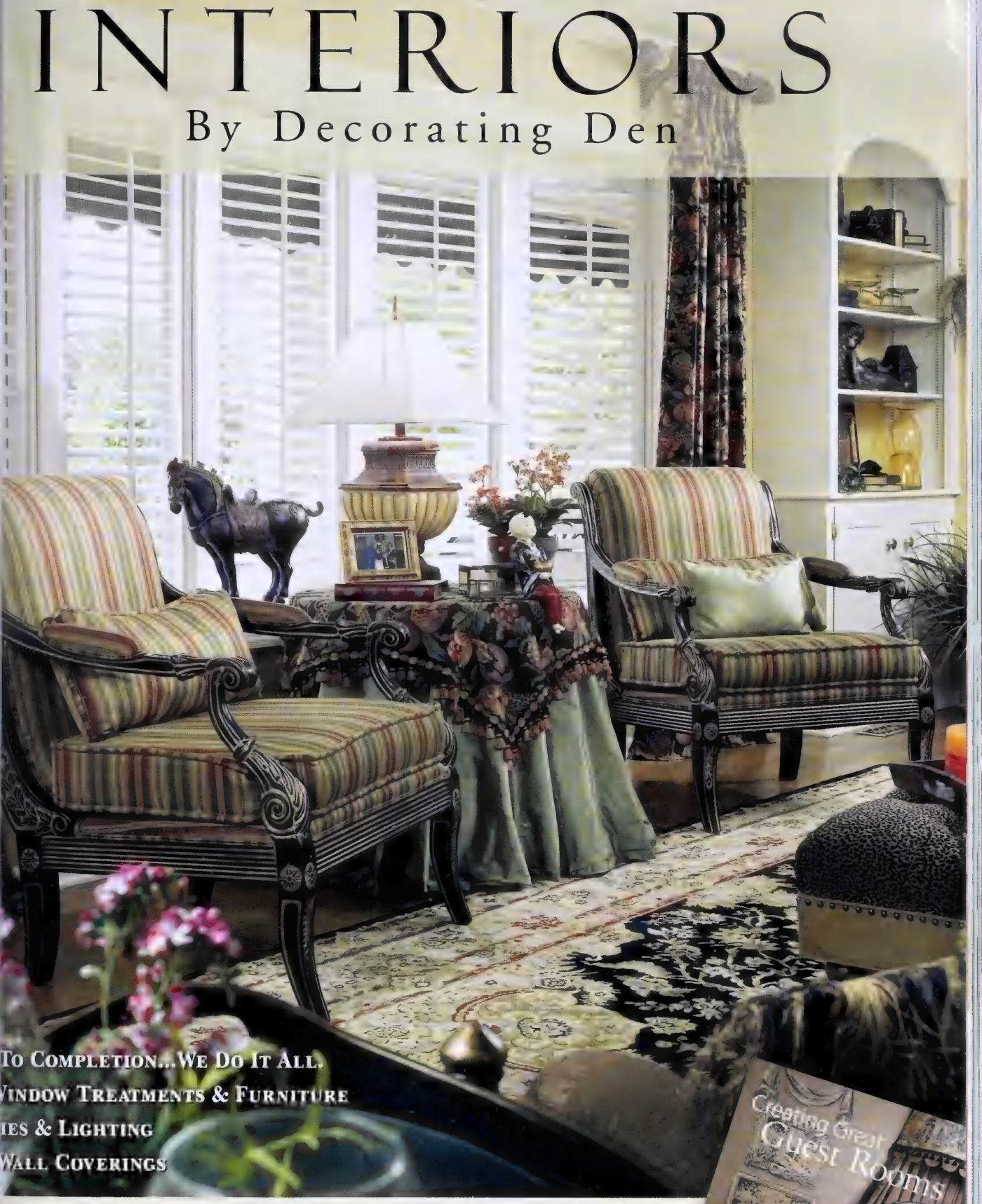
I'd never cooked a tomatillo before; in fact I had no idea what a tomatillo tasted like. I wasn't sure I had the right miniature peppers; a cup of lemon juice seemed like a lot; and 20 minutes did not seem very long to cook two quite large fish. But just as Kafka describes, exactly 20 minutes later (I used a timer) I had perfectly cooked fish and slightly charred, very soft vegetables, all swimming in a heavenly broth. Again, as Kafka suggests, I served boiled and buttered potatoes with it.

No time to prepare, practically no calories, and a happy husband—you can't ask much more than that from a recipe.

But you do need to know that this is an expensive meal to prepa Good fish is never cheap, and the simplicity of this dish demands th best fish. Two 3½-pound red snap pers cost me $90. I also worried a lot about finding the ingredients. The peppers and tomatillos turned out not to be a problem, but do not even think of preparing this dish unless you have access to really good fresh fish.

INTERIORS

By Decorating Den





INTERIORS
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GUACAMOLE

MAKES 2¼ CUPS

1 tablespoon kosher salt

5 medium cloves garlic, smashed ar peeled

3 small fresh hot peppers, such as jalapeños, halved, seeded, and deribbed

5 tablespoons fresh lime juice

3 large Hass avocados

1 Sprinkle the salt over the garlic clo and mince very fine, pressing them i the salt with the flat of the knife fron time to time until they form a paste. Add the peppers and mince them, pr ing on the mixture to make a fine pa that retains all the pepper juices. Scr into a small bowl, stir in 2 tablespoor of the lime juice, and set aside.

2 Just before serving, cut the avocad in half lengthwise. Remove the pits a scoop the meat from the skin with a spoon. In a nonmetallic serving bow mash the avocados with a fork. Stir i the garlic mixture and the remaining tablespoons lime juice.

DEVON MAKES THE GUAC

I've been making the same guacamole recipe forever: avocado, tomato, red onions, and cilantro, so New Year's Day seemed like a good time to try a new version. I vowed that I would follow the recipe in Barbara Kafka's VEGETABLE LOVE **exactly. Not my usual style, but. . . .**

"Three small, fresh jalapeños" made me nervous. The only way I know to test these green time bombs for heat is to put a piece on the tip of my tongue—not very scientific—but in doing so I found that my jalapeños were *hot*, so I only used two. Also, "small" is a relative term. My peppers were about 1½ inches long, and I have no idea what size jalapeños grow to. Then I didn't feel like chopping and mincing the garlic and peppers and salt into a paste, so I used a small Cuisinart left over from my baby-food-making days, and it seemed to do a quick, good job. Once all of the above was accomplished, this was an easy recipe to follow. I did not add the last three tablespoons of lime juice; two seemed enough, and I think you could also use a little less than the full tablespoon of salt.

This recipe makes a guacamole that is more like a condiment. It is intensely flavored and lacking in nuance, so I agree it's best served as the author suggests: with salsa chips, and eggs soft scrambled wi cheddar cheese.



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tradition kicks up its heels

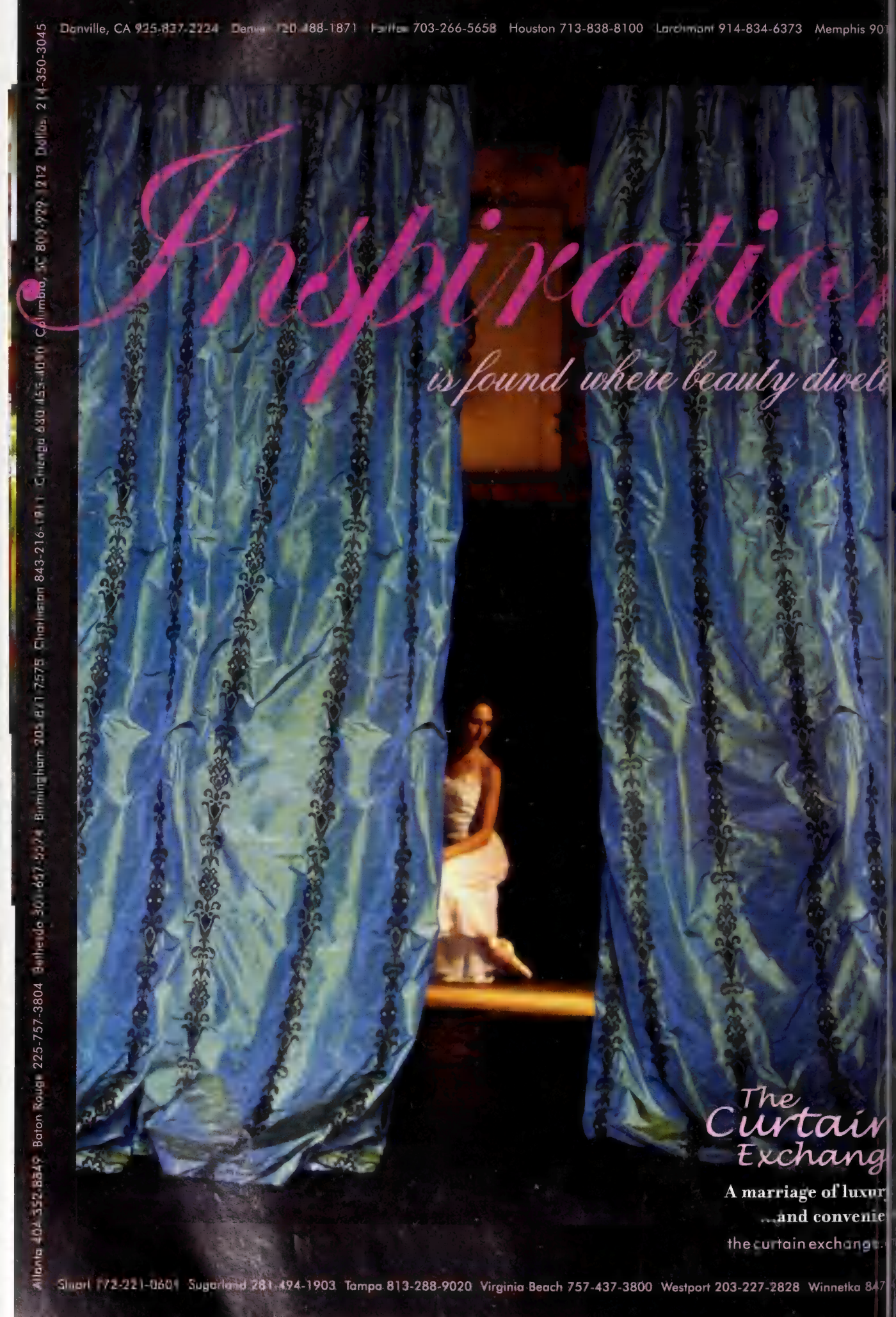
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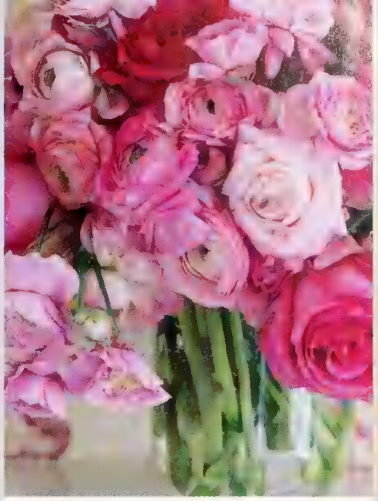
ABOVE: BASIC TWEED CHOCOLATE SOFA, TWEED PETAL PINK CHAIR AND SAKURA SILK KING CHAIR WITH ECOTCHGARD PROTECTOR

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MERICAN STYLE is all
ut comfort. You could say we're a little crazy on the subject.
ericans work like maniacs; we take pride in being constantly
austed and stressed out. And then we relax with a vengeance.
at other culture is as devoted to comfort? We eat on the sofa
l watch TV in bed. We've given the world the La-Z-Boy recliner,
California King, the chair-and-a-half, the spa bathroom, the
note-controlled everything. And I am certain that the American
se is going to be even more about comfort in the future.
till, how you define comfort is a very personal thing. The word
ans different things to men and to women. The tiniest cottage
omforting for some people; others can only relax behind walls
lass in a stark white modern apartment in the sky. This month
se Beautiful looks at America's favorite subject every which way.
d your idea of a comfortable spot and enjoy it.

STEPHEN DRUCKER, EDITOR IN CHIEF



comfort

Everybody has a soft spot for tradition, but what does it mean today? It is simpler, sleeker, fresher, even in the most staid Georgian house, says decorator Jason Bell

INTERVIEW BY FRAN[illegible]CHULTZ PHOTOGRAPHS BY ERIC PIASECKI

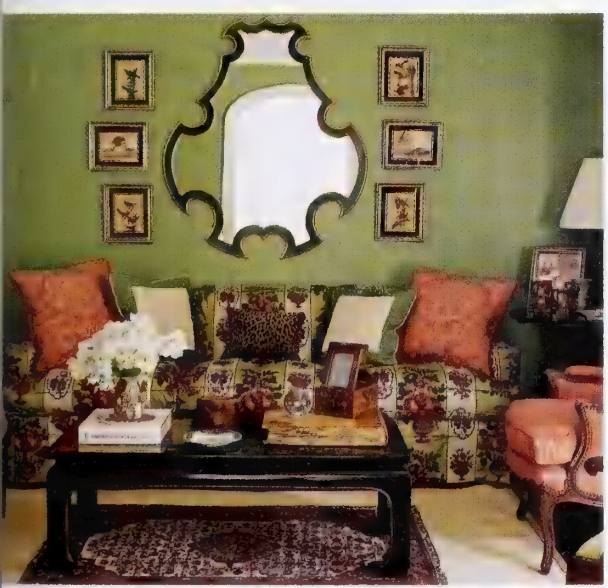

IS TRADITION



A portrait of the client's grandmother hangs above the living room fireplace (this pa… Brunschwig & Fils strié wallpaper works with Rose Cumming ch… OPPOSITE ABOVE: Batman mirror over sofa by Greg Jordan. Cora… ask also by Brunschwig. OPPOSITE BELOW: In the entrance hall, door… added on the advice of a feng shui master.

FRANCES SCHULTZ: *This is a house that is perhaps most felicitously described as "pretty," very traditional. Yet it has an unself-conscious freshness that speaks of today.*

JASON BELL: I love this traditional stuff. I'm from Mobile—you have to love it. It's also my training.





Which was ...

Irvine & Fleming for seven years. Amazing. But the traditional thing can get heavy. I began filtering away from that. There's also a part of my heart that is modern. My wife is a modernist architect....

So how did you approach the job with this client?

I didn't want the house to be super- traditional, but some of it was undefeatable. The architecture was very Georgian, and she has incredibly traditional furniture. And she's, like, I don't want to spend a million dollars. Can we work with this stuff?

There must have been a lot of it, which is a good thing, since this house seems to go on forever.

It's huge. And yes, a lot, and we used it *all*. They'd had a larger city apartment and a country house. She sent me to a warehouse, and I swear it was stacked to the roof.

There's a very strong color sense here. Did the client ask for a red and green house?

No, but what she did not want was a house with the yellow living room and the red this and the green that—the English country look. She's had that. I told her, why don't we do a calm entrance hall and bright colors off it so that each of the rooms will pull you in a direction.

The beiges used in the passages allow the eye to rest before being excited again by the next room. Like that green living room—wow. Isn't green difficult?

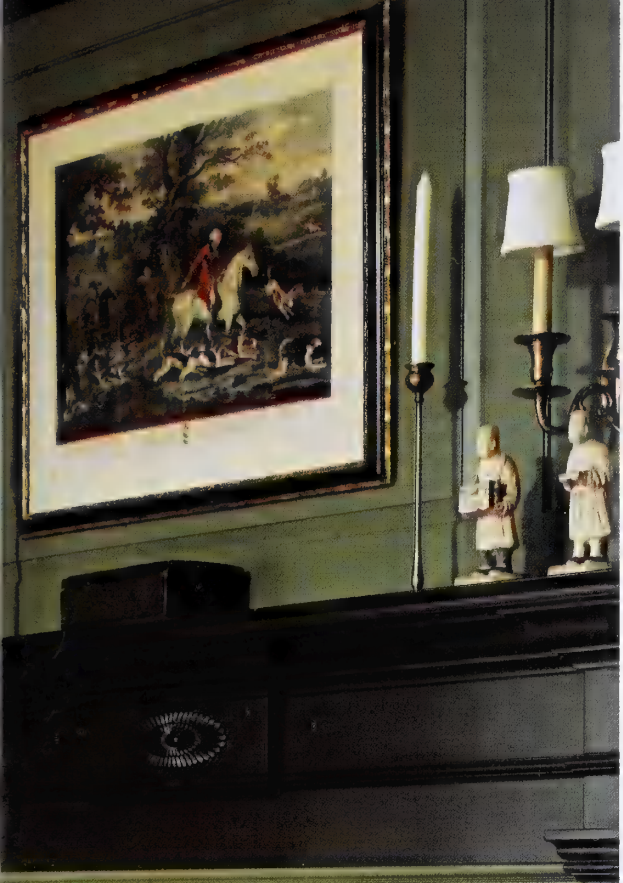
No. It's a Brunschwig & Fils strié paper. I picked the color from a sofa she already had. Why spend three thousand dollars re-covering something when I'd much rather put it into something she doesn't already have?

I love that back-to-back leopard chair thing. Does anybody actually sit in it?

That thing is a Greg Jordan original design. I might call it a "sociable," but I think those have four parts. And people love sitting in it. It's very comfortable.



Walls in the library are Saddle Soap (Benjamin Moore 2110-30) trimmed in Tudor Brown (Benjamin Moore exterior paint). The backs of the bookcase are Ladybug Red (1322). The red-and-white fabric is a crewel from Lee Jofa, and rug is Ocelot from Stark, a good "all over" pattern for an irregularly shaped room, says Bell. Roman shades are a Schumacher linen.





There's a lot of red in the house. Red's a bold color in decorating, used by bold personalities, don't you think?
Well she's not not-bold. I think red is a very exciting color, and honestly it was kind of the signature color of Irvine & Fleming, so I really grew a fondness for it.

Your curtains, it seems, are kinda "played down," too. What is your philosophy about curtains, because I can tell you have one.
You know what? Enough with the fluff. I mean, simple's good. People like light, so why block it out?

Because it's a good way to run up the bill?
Which is *not* my philosophy.

The library color is so interesting. What is it?
It was a great debate. The husband wanted a rich, wood-paneled room, and I said, do you know how awful new wood looks? Let's paint it and we'll make it look amazing. So we painted the backs of the bookcases blood red, and the walls are a Benjamin Moore color called Saddle Soap.

It looks like a very comfortable house, but where does the family really live?
They do quite a bit of hanging out in the family room, but really they live all over the house. That was her specific request. She said, I do not want this house to feel over-the-top. I want to feel like I can go in and curl up and use every room.

Is a comfortable house more about what you do, or what you don't do?
Hmmm. I think you have to mix furniture. Have a skirted table and a mirrored table—and throw in some plastic. So that no one thing screams "precious."

Doesn't that also make a house more "real," and isn't that a factor of comfort?
Yes. Reality is the bachelor who comes in with all his modern stuff, and she's got her family's mahogany—it *can* work. I think to throw things out is a shame because it's like losing a portion of someone's life. *Produced by Senga Mortimer*







ed, covered and canopied in Brunschwig & Fils, was brought
a previous residence, and Bell designed the room around
= Travers toile on the club chair, he says, pulls it all together.
ng lamps from Hansen with custom shades. Walls are
bean Mist (Benjamin Moore 2061-70). Carpet from Stark.



Mies van der Rohe's Barcelona chair, clad from knee, covered in Nomadico colored calfskin from Edelman Leather, stands next to a circular 19
table by Jacques Adnet on an object of bleached oak. Vicente Wolf [illegible] the resin-topped dining table and surrounded it with Philippe Sta
Louis Ghost chairs, made of transparent plastic, and Tapiovaara chairs, upholstered in lime green linen with leather seat cushions.

ɔuse Beautiful
ks interior designer
cente Wolf:

what makes you comfortable?

COMFORT IS MODERN

INTERVIEW BY CHRISTINE PITTEL PHOTOGRAPHS BY VICENTE WOLF


"A high-backed sofa envelops you like a cocoon and creates a
sense of warmth and intimacy in a large living room.
You could lie down for a nap and nobody would know you were there"



ustom-made sofa in the living room is upholstered in Lime linen from VW Home, with throw pillows covered in White and Parchment-
d Frost from Norbar Fabrics. Eero Saarinen's Womb chairs from Knoll face the lime-rubbed oak coffee table, inset with a circle of concrete.
ıg is made from squares of calfskin saddle-stitched together. The lockers in the background are actually a painting by Doug Wada.



Christine Pittel: What was in your mind when you designed this apartment?

Vicente Wolf: I was thinking of Miami in the 1950s—all those ladies with blonde hair and fur-collared sweaters and backless mules walking down the beach—and how glamorous it looked. Then I just tried to interpret it in my own way without being silly or trite.

CP: Was the space originally so loftlike?

VW: It was already open, and we opened it up even more. We took down a wall between the kitchen and dining area and moved some doors. There isn't much furniture because I didn't want anything to get in the way of the view of the Atlantic Ocean and the Intracoastal Waterway.

CP: You've chosen a pastel palette, but these are not timid baby blues. They're ice-cream colors like lime green and banana cream and hot pink. How do you make them look so sophisticated?

VW: I'm playing with typical Florida colors, but it's all slightly tongue-in-cheek. Most people would put hot pink or lime green on a little chair, but I put it on massive pieces. I wanted broad strokes.

CP: Is that why you chose poured concrete floors?

VW: I love the way they look—so clean and smooth. They're the color of wet sand, and cool to bare feet. I like to subvert expectations by using industrial materials in a high-end setting.

CP: What's going on with that big square of wood in the concrete?

VW: It's an insert of bleached oak. It starts in the entrance hall with a few simple strips, like the outline of a virtual carpet. Then you walk into this big room and you see the square, like a raft in the middle of a sea of concrete, with a Mies van der Rohe daybed floating on it. It's like a piece of sculpture.

CP: You mixed Philippe Starck's Louis Ghost chairs in with more normal chairs around the dining table and the breakfast table. Isn't it a little disconcerting to sit down on a clear plastic chair you can barely see?

VW: It doesn't bother me. I chose those chairs because they disappear and I wanted you to see the base of the tables. I also like the idea of all these sitters just floating in midair.

CP: Why is the light over the dining table so big? It looks as if it would be bright enough to be in an operating room.

VW: It's soft, not bright, because a translucent piece of glass at the bottom of the shade acts as a diffuser. The table itself is big—10 feet long—with a frosty resin top that looks like a slab of ice. I wanted to bathe it with light so the whole thing would glow. The big fixture also defines the dining room by light rather than a wall.

CP: It seems like you're doing the same thing, in a way, with the gauzy curtains that come right off the window and into the living room.

VW: It's the easiest way of separating one room from another without really dividing the space. Besides being a boundary, they add softness and color. You could do a different color on each side.

CP: You seem to have a particular fondness for high-backed sofas. How come?

VW: I like the fact that they create a little barrier, so you don't see everything as soon as you walk in. It gives you a little room within a room, creating a sense of intimacy in a big open space. The real secret of the sofa, though, is the curve. That means the people on either end don't have to lean forward to see each other. My idea of comfort is a shower as big as a room, rather than restricted to a stall, and furniture that really lets you lounge around. That's why I always give at least 30 inches of depth in a sofa seat, so you can curl up.

CP: You often pull furniture off the wall, but it's still a surprise to see a bed in the middle of a room. Why did you choose that spot?

VW: It's where you get the best view of the ocean. The bed floats on another island, this time made out of a square of pink carpet, cut and inserted into the wall-to-wall green. It's playful and fun.

Wolf carried the lime-green upholstery and the Louis Ghost chairs from the dining room (opposite) to the breakfast area (this page) to create a sense of continuity. The breakfast banquette is covered in Cat's Eye-colored Sabrina leather from Spinneybeck. The Eero Saarinen table is topped with Formica.





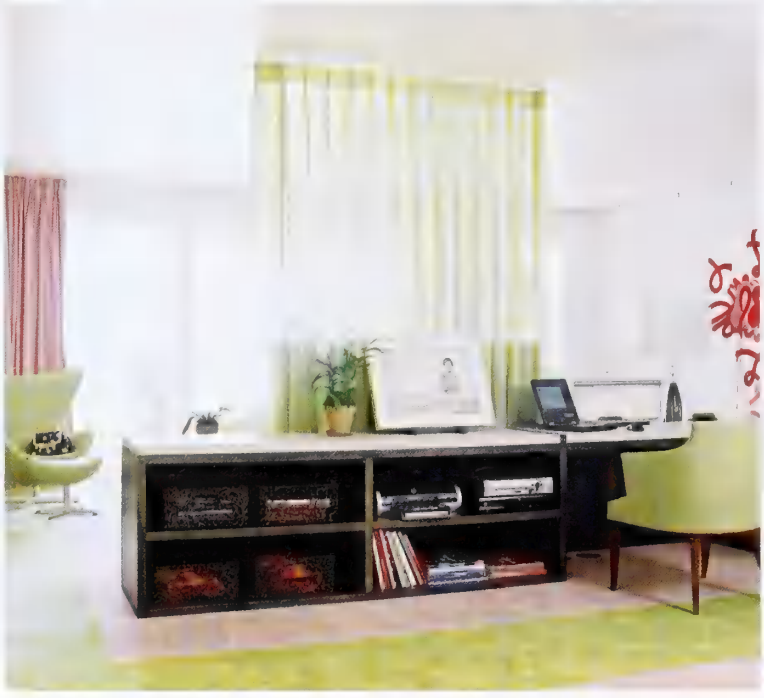
CP: Your beds just look so simple and comfortable. How do you do it?

VW: I start with a Bristol firm mattress from Charles Beckley. On top of it goes mattress cover filled with lamb's wool t makes you feel as if you're floating on a then luxurious linens with a 400 threac count. For pillows, I like two European four standard, and two boudoir, all fille with down. I'll make my own custom cover for the down comforter. Those ar the constants.



that's left is the headboard. If I want something neat and clean, I'll design a continu-
headboard that runs wall-to-wall and cover it with something soft like 100 percent
n in Flax from VW Home. It brings in more color, as well as visually increasing the
lth of the room. I'll pair it with a swinging lamp, like these Leo Minor halogen exten-
lamps from Lightforms, to leave more room on the night table for accessories. Or I
ght do my own version of the traditional four-poster—without the canopy. I chose this
d-forged iron bed from Charles P. Rogers because it's like a line drawing in space. I
ed the custom tie-on cushion, covered in Harvest-colored Weston from Norbar Fab-
. The back is draped with an unlined curtain in lemon Dima from Bergamo Fabrics.
e chairs are a pair of 1960s chairs, covered in Vizir from Old World Weavers and a
nna chair from Texstyle. It's covered in Weston from Norbar in Harvest. The linens
both beds were hand-embroidered by JRB Linens. *Produced by Doretta Sperduto*







TOP: In the master bedroom, the carpet is a square of pink Prestige Saumon inserted into lime-green Wolmoquette (both from Stark Carpet). The Ero/S/ swivel chair is by Philippe Starck. ABOVE: A sheer linen curtain separates the sleeping and study areas. The custom-made desk is wood with a concrete top. RIGHT: An 18th-century Thai monk's bench was used as a night table, set with acid-green vases from Two's Company, Burmese tear-drop mirrors, and a Metamorphosis 1 lamp from Collura & Co. FOR MORE DETAILS, SEE RESOURCES


Vargas

what makes a ma what make

INTERVIEWS BY CAROL PRISANT

WILLIAM DIAMOND AND ANTHONY BARATTA, INTERIOR DESIG

Women love organized closets and kitchens, really cushy uphols
a cool palette, no clutter, antiques, anything that evokes nosta
and pattern. Especially flower patterns. *Men hate flower patte*
But they love large TVs, a private room with a door that lo
wood (these days it's limed oak), good AC, no pastels, and a v

CHARLOTTE MOSS, INTERIOR AND FABRIC DESIGNER

Comfort is really all the minutiae of life. You don't want to lean over the sink to put on your makeup—you want a lit swing-arm mirror. If you read in bed, you want an extra-big pillow and no wrought iron or fragile cane headboards. Your bedside table should have a gallery around the top so things don't fall off.

ROBERT RUFINO, VICE PRESIDENT OF CREATIVE SERVICES, TIFFANY AND COM

Most men want money, security, and power, but comfort to
is a walk on the beach, *sleeping on freshly ironed starched sheets*,
most of all, glamour. But there is private comfort and there is pu
comfort. Public comfort is the woman who wears fur on the outs
Private comfort is the woman who wears it on the ins

ELISSA CULLMAN, INTERIOR DESIGNER

Women like really good shoe storage, so I like to make shoe shelves out of glass. You don't have to paint them, and street dirt just sprays right off. Men need that big-screen TV, the phone, and the computer all together so they can talk and work while they're watching the ball game!

CAROLYNE ROEHM, AU

I like an armchair that is big enough to throw your feet over, a fu
throw, three dogs, scented candles, and music in the backgrou
Men like the *perfect pillow to sleep on*, a good reading light (no
ambiance for them), and their own room, beca
our femininity does tend to spill

JONATHAN ADLER, HOME FURNISHINGS DESIGNER

Men may say they want to surround themselves with maleness, but secretly they love the squishy and blame it on their wives.

MARIO BUATTA, INTERIOR DESI

I like lights on dimmers, a *Stone Age furniture arrangem*
(everyone in a circle), and a handy writing pad. For women, com
is about sitting on a sofa that's not too deep, but for men I like La-Z-
recliners, which I use in media rooms. Men love satins and laces a
romantic bed in the bedroom. It makes them feel

MISH TWORKOWSKI, JEWELRY DESIGNER

Color is comfort. It feels like a warm embrace. White rooms and black rooms may be totally chic, but do you feel comfortable in them? No.

STEVEN GAMBREL, INTERIOR DESI

Furnishings scaled appropriately to the size of your ro

omfortable?
woman comfortable?

R MARINO, INTERIOR DESIGNER

mfort seems to me to depend on body type. Small clients can be nfortable even on a hardwood bench, but more abundantly lt clients never find even the deepest chairs, with 100 percent down, nfortable. As to the differences between men and women, ever know if women are comfortable unless they tell me. I always ow a guy is comfortable just by looking at him.

DUANE HAMPTON, AUTHOR

I like coming home to my history and climbing into bed with a good book. Men, I think, are most comfortable wherever they don't have to perform. They love being able to come off-stage at the end of the day.

PH LAUREN, FASHION DESIGNER

me is a place of comfort and refuge, and I am most comfortable at me, *surrounded by the people I love*: my family and my friends.

ARTHUR DUNNAM, INTERIOR DESIGNER

Men like to sprawl, preferably in armless chairs, and claim their fiefdom. They love intense texture, like thick fluffy carpets. Women respond to pattern.

DO FERNANDEZ, INTERIOR DESIGNER

omen like a beautiful bathtub and good linen sheets. Men want a air, a book, a fireplace, *a cashmere blanket*, and a good wine.

DANA KALCZAK, VICE PRESIDENT OF DESIGN AND CONSTRUCTION, FOUR SEASONS HOTELS

Have rooms with nine-foot minimum ceiling heights and light switches just where you expect them to be. We use brilliant white plumbing fixtures only, so they sparkle and look clean. And because it's unpleasant to stand on a drain, the shower drain is always in the corner, not the center of the floor.

NA KARAN, FASHION DESIGNER

both men and women, it is all about *being totally at ease h yourself* and your senses.

ROBERT STILIN, INTERIOR DESIGNER

I like to see a big, soft wing chair in every house. I like to rub upholstery fabrics against my cheek, just to make sure they're what I'd want to feel against my face. I take my shoes off to feel prospective carpeting and bathroom tiles, too. And I really believe that if you're going to be afraid to use something because it's precious, you shouldn't buy it. On the other hand, if putting a TV in your living room is going to make you use that room, do it!

D MERRILL, ANTIQUES DEALER

ldcentury seating is known for its low, close-to-the-floor profile, that once you're in it, you simply sink, and you can't get out. at, to me, is comfort at its very best!

BIRCH COFFEY, INTERIOR DESIGNER

A room that's not used a lot will never be comfortable; it will only be about a color palette. That's why you've got to be totally honest about what you really like. If you're not interested in books, don't do a library.





MIMI READ: When I think "Tudor," I think "dark and heavy." But this one has so much life.

INTERIOR DESIGNER JEFFREY BILHUBER: People tend to use deep, moody colors in them that are relatively lifeless and distract you from the real bones of a beautifully crafted structure like this one. What you want to do is add lightness—a modern sensibility of life, movement, and color.

COMFORT IS D RAMA

The architectural timbers in the entrance hall were gray-washed to lighten the atmosphere. The floor is painted in a pattern reminiscent of classical churches and gives a confident, warm welcome. Encasing the potted topiaries are rush baskets from Treillage.

INTERVIEW BY MIMI READ PHOTOGRAPHS BY ROGER DAVIES


BRODOVITCH



ABOVE: There were very few walls to put furniture against in the living room, so interior designer Jeffrey Bilhuber put a back-to-back sofa in the middle: "An obstacle," he says, "is an opportunity to design solutions that are even better than if the obstacle wasn't there." OPPOSITE: The anteroom leading to the living room has a Bilhuber-designed carpet with a nailhead trim; the chenille tablecloth is Streamers in Silver Brown by Holly Hunt. De Gournay wallpaper depicts chinoiserie-style garden imagery.

I READ: You've done this overscaled bold pattern on the rance hall floor, yet the mantelpiece is almost bare.

FREY BILHUBER: You know, mantelpieces are such a potenfor disaster. People see them as these big, formal, foreboding numents so you end up with a pair of huge candelabra, symrically placed. Then they'll put the world's largest mirror op of that. I prefer nuance, intimacy, and asymmetry. I used vely little painting that I put on a plate stand and a few crystals. It's all low, low, low.

, you're trying to welcome people, not intimidate them.

you don't want them to just turn on their heels and run out. We'll intimidate them later. (Laughter).

living room is a polite, traditional room, but at the e time it's so urbane and energized.

n't see tradition as a vehicle for nostalgia. My clients don't ose to live in some other time or place. They want the very of the past, with a sense of optimism toward the future.

v do you pull that off? Subtraction?

traction is a good word. The modern sensibility is brought hrough editing. The most important choices you can e have to do with how to say no, how to be restrained.

you think traditional rooms are more comfortable n modern ones?

uld hate to pigeonhole them in that way. But yes, I think are.

because domestic comfort is something that's been ked out over hundreds of years, and so you can't suddenly decide to strip everything down to tubular chrome and expect it to be as comfortable?

Physical comfort is proven. Nothing tops a great chair and good lighting.

Lighting seems to be an area where you definitely veer to midcentury modern and contemporary.

Lighting is engineering and technology, so it's almost obligated to be modern.

The formal dining room must be the room you had in mind when you suggested that you'd intimidate the visitors later. This is the blockbuster, right?

The clients are in the media business, and they do a lot of glamorous dinner parties. They wanted to knock people over at the door. I thought, why not?

This room strongly evokes other sorts of interiors.

It has a sort of Orient Express quality to it, don't you think? Or sometimes I think of it as the boat I *thought* I was chartering.

What's your take on the perfect dining chair?

A lot of people have it in their heads that dining chairs need to be leggy, made of brown wood with an open back. I think no, it's the opposite. The beauty of the dining room is the table—what's on it and who's surrounding it. The goal of the dining chair is sheer comfort. Upholstered chairs will do.

What makes a room deeply comfortable?

Rooms that sincerely define their owners are comfortable. Everything expresses them, nothing is foreign to them.

Produced by Senga Mortimer

"The chairs are tufted in pannéed leather that's been treated with a slight pearlescence. There's a flat-out glamour happening and this certainly adds horsepower, don't you think?"





Bilhuber loves the 19th-century custom of having a smaller, skirted luncheon table in the same room as the main dining table; this one (left) nestles in a bay window. The dining room was treated to 14 coats of brown lacquer for maximum luster. With all its leaves, the 19th-century French Directoire mahogany dining table can seat 12. Bilhuber designed comfortable barrel-back dining chairs with broad seats; he upholstered them in Edelman 'luster leather' in Pond and adorned them with a favorite detail—nailhead trim. The rug is raffia; Bilhuber likes the juxtaposition with the luxurious textures elsewhere. "It has a simple human quality. You really want to feel there were people involved in the creative process."



Jeffrey Bilhuber would put stools around a dining room table, even if they are called tabourets and came along with the set of
s from Christie's in Paris. "It adds another level of personality that a roomful of chairs wouldn't accomplish," he says. The c. 1938
dalier by Paavo Tynell has shimmering hand-cut snowflakes.



In the family room, a worldly, energizing mix of furnishings includes a dark, polished African stool, X-benches with deerskin by Nina Griscom, and a pair of 1960s Brighton Pavilion–inspired tortoiseshell bamboo chairs. FOR MORE DETAILS, SEE RESOURCES.

I always begin with a furniture plan. The best plans come from spending time in each room during different times of the day. You have to imagine yourself as a chair. Where would you want to be?"





ABOVE: Decorated in soothing shades of ivory, caramel, and brown, the master bedroom walls are a custom-glazed finish by Mark Uriu. Millwork and trim are painted in Benjamin Moore's White Dove. The graphic white X-benches with bolster cushions are by Bilhuber and Associates. The carpet is Beauvais's Agar Damask. Jennifer Robbins's Min slipper chair fits nicely in a tight corner. LEFT: In a sunny children's sitting room, Bilhuber covered the walls in a large-scale hemp gingham in violet and ivory by Kathryn Ireland—a classic pattern familiar to children through aprons and tablecloths. Bilhuber & Associates designed this commodious Ashley chaise so parents and children can curl up together and read. To keep it child-proof, the chaise is covered in a forgiving beige acrylic fabric by Donghia/Sunbrella, called Serengeti Impala, and is dressed up with two different widths of purple tape by Samuel & Sons.



COMFORT IS a cottage

WHO: Valerie Smith, co-owner, with her daughters Devon and H
THE HOUSE: a weathered gray shingled cottage in the heart of

INTERVIEW BY PENELOPE GREEN PHOTOGRAPHS BY DON FREEMAN

u've
oved 27
nes in
arly as
any years.
ow does
eel to
ve your
vn home?



RIE SMITH: It feels right, and it feels like it was time. e it was time for me to become a grown-up and live like al people. Whatever that means. I'm a gal who's been ied and divorced. I did the Donna Reed thing. I've been y own since then, and I've really learned to make a life yself. I loved this house the first time I saw it fifteen ago. I bought it a year ago. It took me an entire year to he financing. I was terrified. I've always lived from pillar st. Moving into other people's homes, to sort of house-sit, become a way of life for me.

LOPE GREEN: ***What you were doing before you ed the Monogram Shop?***

thing, and nothing. I'd worked selling clothes, and in a r shop. I've done real estate. One day I backed into this hop: there was a guy with an antique store that was fail- nd he wanted a partner. And then he didn't want to do it nore, and I got the whole thing and we started the mono- s. We bought the hand towels and the little tote bags and them on the antiques and off we went. My daughters pushed me. Otherwise I never would have done this. I t think you were allowed to love your job.

t's it like living in a village?

beauty of East Hampton is it's a genuine small town with d beach resort wrapped around it. I love what I see out ront door: the church, the village green, the American n the flagpole. It's like waking up on Plymouth Rock.

look very settled in here.

ou buy the furniture to fit the house?

Not at all. I've had this traveling band of furniture that's been with me for the 27 houses. I move, and along come my buddies—I call them my best friends. Each place we go, we go together, and we just figure it out.

What's your favorite room?

That tiny room with the brown chintz with the roses. It's my *zone*. Don't you think everyone has their private place? Where your music is, your phone, and your newspaper. There's a little flat-screen television in there that's the size of a sheet of fax paper, on a rickety bench, so my grandchildren call it my "media room." I've had ten kids in there with me. It's the smallest room in the house. People love little rooms, don't you think? If you can squish people in, they want to be squished. Which is why it's so fascinating to me that people build houses now with those "great rooms."

What do you think matters most in a room? What gives it atmosphere, comfort, and style?

The only thing that matters is the light. You can have the worst room in the world, and if you light it right, you can make it come alive.

Can you be really prescriptive about lamps? Most urgently, what wattage?

Standing lamps are incredible. They can carry a whole room. Wattage is key: 40 watts max for a pretty room. Cream shades, I love best. I love parchment shades, too. They're modern *and* old-fashioned. And affordable. Other than that you have to go with beautiful silk shades in colors that work with the room. Lamps are where cozy comes from.

e Monogram Shop. First-time (and very proud) home owner.
e of East Hampton, New York

ITE: Valerie says she would spend her last dollar on flowers. A little past their prime, even better with it. Her favorite room, her zone, is eight feet square. Brown chintz by Rose Cumming. Those strangely deep pelmets correct the window proportions.


STRING BEANS



Do you think women and men get comfy in different ways?
In order for men to feel comfortable, they have to be in control—of the clicker, the book, the newspaper, *the zone*. Hence they feel safe. They like that zone they control, where they can get horizontal and insist that they just *closed their eyes for a moment*, when they were actually taking a nap. They never own up. My first husband used to say he was checking his eyelids for holes. Whereas women are more ad hoc about it. Women can can curl up anywhere and make a nest.



VE: The living room is barely eleven feet wide. Painted floors make it seem much larger, as does that striped cotton rug by Woodard & enstein. The coffee table is an old horse-drawn carriage seat; the English mirror was her 30th birthday present; the floral cushions salvaged upholstery from a threadbare chair. Never underestimate the power of a green lampshade. OPPOSITE ABOVE: Hummel is the d for the kitchen. OPPOSITE BELOW: Old houses like this grew one room at a time. What was once a hall closet is now a pantry.



ABOVE: Valerie uses the entrance hall as the dining room: it's about ten feet wide. "In thirty years nobody has ever walked into my ho without saying something about my turtle mirror," she says. *Relax:* The turtles are only papier-mâché. Most of the table setting con from the Monogram Shop, which has stores in East Hampton and Locust Valley, New York, and Middleburg, Virginia. OPPOSITE: A view from the dining room to the kitchen. The cottage is so small, no matter where you stand, you're looking into several rooms.



We can extrapolate from what you say that a man needs a sofa, but a woman likes a chair. I'm really seeing a lot of chairs in here. Can you count them?
There's one sofa. And [pause] 31 chairs.

There are throws everywhere, too. What's that about?
Don't you think, wherever you are in the house—this gets back to my point about curling up—you're going to need something to put over your little knees? You've got to have something to cuddle up with. I like lamb's wool angora and cashmere.

Okay, we've established you're a curler-upper. Where do you take naps?
I haven't had a nap in 13 years, but if I did, I'd have it on my bed. I think the trick to making a bed cozy is to put a duvet under the top-sheet. It makes a squishier thing. I have nice sheets, too, always white. And a duvet on top.

I see the Monogram Shop sells cashmere hot water bottle cozies. Do you have a hot water bottle in your bed?
No. I got scalded by one once in England.

There's a monogram on your hand towels. Is it yours?
Oddly, yes. Most of the things in my house are mistakes from the store. The beach towel that says "Fred," for example.

Do you believe in accident or design?
Complete accident. I do believe most women back into things, or find them by accident, as opposed to most men, who go to law school and become a lawyer. Over and over you talk to women and they say, "I was just going along doing whatever and I ended up being a...*veterinarian*."

Produced by Senga Mortimer and Edward Ross







POSITE: "Shabby chic" may have peaked for some people, but Valerie was there long before it was fashionable, and she still loves soulful quality of an old chipped, painted wooden anything. No country bed-and-breakfast was ever more romantic than this tiny stairs bedroom, which leans toward violet. ABOVE: Looking from room to room upstairs, in this house of hallways and passages, Valerie never resist the opportunity for "just one more little chair."



ABOVE: The blue bedroom, also on the cover, is barely bigger than the beds, a repainted 1920s bedroom suite from Beall & Bell in Gre
port, N.Y. OPPOSITE: For her own bedroom Valerie chose her favorite wallpaper, Bowood for Colefax and Fowler, one of the great paper
all time, available through Cowtan & Tout. She picked one of the more vivid colorways and didn't hold back. Her favorite object of all
the big pink bottle holding the quince, an old French perfume bottle. FOR MORE DETAILS, SEE RESOURCES.





BOTH VIEWS: No, it's not a Vermeer, it's the atmosphere created by the decorator Cindy Smith. Especially lovely is the early-19th-century four-tier serving stand made of oak with silver galleries. Curtains are painted velvet by Nomi. The chair seat fabric is from Bennison.

INTERVIEW BY ELAINE GREENE PHOTOGRAPHS BY JOHN GOULD BESSLER



There's nothing more calming than a neutral palette, and we'd never seen a palette quite like this before. Interior designer Cindy Smith and architect Ken Pursley explain their soothing way with color

MFORT IS

: ***What was the house like when you first saw it?***

Oh, you know, three florals, a stripe, and a plaid—that kind cheme. My client was ill at ease in her own home, with all bright green, the oranges, the flowers everywhere. It didn't k like the sophisticated person I was working with. The ıse was built in the 1920s and had some really bad additions de over the years. The floor plan was a disaster. The architect l to fix that, but I had to nail it down with the color palette.

: ***What was your palette?***

: Neutrals that harmonize, and I don't mean a bunch of ges. I mean rooms the color of old bronze, the color of a eat field, or dulled silver. These rich neutrals all flow together hat going from space to space is easy and calming. No abrupt nges. They give my client the "unity" and "quiet" she asked for.

: ***What else did you do to create unity?***

: The trim in every room is the same color as the walls, but notch glossier—which incidentally helps make the rooms k larger. White trim would be too busy. Except for the chen, all the lamps have pleated silk shades in various pale utrals. All the curtains are simple—no valances, nothing fancy at all. When you are doing curtains with plain fabrics and neutral colors, you have to pay special attention to details. Look at the relaxed French pleats on most of the curtains—it's not a tight, severe pleat.

EG: ***I notice that the dining room chandelier is way out of scale for such a small room. Why did you make that unusual choice?***

CS: We needed a strong visual impact, something to wow you. It's a small space, just 8 feet high, near the front door. It was a dead little room, even though the owner already had a beautiful English antique table and chairs in there, and a great Oushak rug. The chateau-size chandelier that I found in France wakes the room up. The raised wood paneling we added gives off a warmth that makes this a terrific night room. It's alive now, and yet it's still soothing.

EG: ***Did the master bedroom need some jazzing up too?***

CS: Oh, absolutely. It was another little square box, so even though I stayed within a quiet color scheme, I brought in lots of different fabrics and a wool-and-linen rug with a raised damask pattern. We put an upholstered screen in one corner to help break up the box and made it more interesting by slip-covering the screen's arched tops.





ush effect of the living room is created in part by the lovely gold color of Sherwin-Williams Horsetails paint, cut in half
Arrow & Ball Lime White, which is used on all the ceilings in the house. The Louis XV settee is upholstered in a Great P wool.
ins are also wool, from Corragio. The rug was made of 21-inch-wide lengths of wool woven on an old loom in a subtle tw e pat
rom A.M. Collections. The c. 1730 chinoiserie tall case clock is English.



ABOVE: The table, newly made in E[illegible] of antique oak, can seat eight—or two teenage daughters doing homework. The chairs are [illegible] duction English country from Fau[illegible] n curtain rods match the wrought-iron chandelier, also English. The same bluestone was us[illegible] on the radiant-heated floor of the [illegible] h addition and on the adjoining terrace. OPPOSITE: The 18th-century Alsatian kitchen hutch [illegible] a collection of French dinner plates [illegible] three salad plates by Studio B., and French hand-blown antique bottles.





The kitchen's rustic yet modern cabinets are painted in Farrow & Ball's French Gray, cut in half with Lime White. ABOVE: Even the two refrigerators have furniture-like enclosures. OPPOSITE: Sconces on the marble backsplash are an unusual detail worth noting.

Architect Ken Pursley tells HB his thoughts on designing the kitchen

I wanted an early American language, a traditional American kitchen. It is an assemblage of furniture—the antithesis of the contemporary kitchen in which everything is standardized and integrated. So not only is there an antique hutch, but new, handcrafted storage that looks like real furniture with cornices and random raised-panel fronts. Near the range I put a stainless-steel counter, but the others are honed white marble with the look of an old pastry counter, and over time they will gain more patina. I wanted a rustic feeling, so we used ceiling beams and beaded horizontal boards for walls, and I picked the least fancy bluestone for the floor—not flawless, not color-matched.





dy Smith brought plaid, leather, damask, and checks into the master bedroom, kept it all under control with a quiet color scheme



tique desk chair slipcovered in leather and an upholstered screen with a slipcovered top are two noteworthy details in the master om (above), which is painted in Farrow & Ball French Gray cut in half with that company's Lime White. The textured rug is from . Rogers & Goffigon made the sheer check used for the softly pleated curtains. OPPOSITE: The powder room has glazed silver-leaf Cindy Smith concocted the mirror out of a custom frame, pieces of antiqued mirror, and rosettes.



In the new master bathroom (pin yourself sure for [illegible] glass, the rough side [illegible] are set in a running [illegible]




COMFORT, inc.
What makes a chair gre



sinks in for a chat with a master upholsterer

u're five-foot-three, like HB assistant Betty Kleinman, you know the weird sensation of feet not touching ground. Beautiful as the straight Peabody Wingback is, she's much happier in the low, rounded Victorian form of the Somerset Tufted model. All chairs in story from Jonas. INTERVIEW BY BARBARA KING PHOTOGRAPHS BY HENRY LEUTWYLER

THERE'S MORE TO PICKING A CHAIR OR SOFA THAN LOOKS. It has to feel good, too. When it comes to seating, one size—or shape—never fits all. So we paid a visit to Steven Jonas in New York to learn the essentials of comfort, quality, and sitting where you ought to sit. He is president of Jonas, a family of upholsterers who for three generations have been making custom seating. The Jonas showroom is the Chanel of upholstery, with 260 styles of armchairs, armless chairs, dining chairs, sofas, love seats, and chaises longues, all in white muslin like dressmaker's mannequins. As I tried them out, here's what Steven had to say:

How should a person go about finding the most comfortable chair or sofa?

The first thing you've got to do is sit in them. Simple, right? You can't order a sofa online with a guarantee that it's going to be comfortable. It's one of the biggest mistakes people make. It's not all about aesthetics. I mean, aesthetics are very important, but as architects would say, form follows function. Function is paramount. We can build it right; it's just a matter of what's right for *you*. There's no one particular chair or sofa that suits everybody. It depends on how you like to sit, how tall you are, how big, how young, how old. And what you're using it for.

After 30 years of being in this business, s[omething] you look at someone and pretty much s[ay] up what will be right for them?

You know what? This is the way I think of furniture wh[en] look at a person. Your legs, your knees, your butt, your b[ack] your neck—these are the important factors in findi[ng] piece of comfortable furniture.

Explain that, please.

Some people like to sit with their back at an angle. S[ome] people like to sit with their knees parallel, their legs stra[ight] These are the different issues you want to think about w[hen] you're sitting on a piece of furniture. Basically it comes d[own] to your center of gravity—where you want the least st[ress] You buy a chair so you can either be cradled in it or si[t on] top of it. Like, my mom wants a chair where she's on to[p of] it. Get up, push out. I like a chair where I can sit in a pa[ir of] pajamas and feel enveloped. And some people like both.

Do men and women differ in their preferences?

Men generally like deeper, more slouchy chairs. Women [like] more upright ones that give them better posture.



When a loveseat gets smaller than 70 inches, like the Marshall Field sofa, it's in intimate territory—comfortable for one person, but [not] necessarily two. You have to know each other very well, or you'll retreat to the corners like HB assistants Ron Moreno and Anne Col[lins]

od chair, a good sofa, it starts with the construction. ve got to have top-grade wood. We use maple that's n dried in a kiln, no defects, one solid piece—that way don't get breakage. We hand-tie the springs with soft so they stay springy. We layer and keep layering with ap, horsehair, cotton, a down pad, muslin. You're never posed to feel the lumber.

l, there's more to it than that. Like the pitch of the seat. ould be graduated, 20 percent from front to back. And there's what you fill it with. Our cushions are 80 per- down, 20 percent feather. The back of the seat is 100 ent down.

ere's a piece of advice, by the way. Don't ever vacuum down cushions, because vacuums are very powerful e days, and eventually the quills start to poke out. Give ushions a whack once in a while to get the surface dust nd once a year, in spring, put them out in the sun for a hours. The warmth will perk up the loft again. Just like es on a duck.

it's supposed to be firmer and softer the rest of the way up. Beautiful, don't you think?

I would go with a deeper sofa, because you can always put a pillow on it and make it upright if you need to. And a comfortable man-size club chair. Then probably an open-arm chair of some sort where you can sit straighter—it also adds a little lightness to the room.

They're all comfortable for the needs they address. Comfort is such a personal thing. What's comfortable when you're 30 is maybe not so comfortable when you're 40.

Ah. No. That wouldn't be discreet.

Oh, well, you said it. I didn't.

w else does less expensive furniture fer from the top end?

wood isn't one piece, and it's not always the best qual- ou often feel the wood in the platform and arms. The ngs aren't hand-tied and you're not getting a variety rings. You need various gauges, so they'll move inde- dently and not as a unit. Here, feel the arm of this sofa. ? It moves. It's alive. It has life, a mind of its own. Now k out the back. It's firmer in the lumbar region, where



anybody ever really sit on the middle seat of a long sofa? Decorator Mark Hampton once said, don't worry, put someone beautiful at sofa, and people will fight for the middle seat. Lucky Alan and Elizabeth Dye—they have the Belgian sofa all to themselves.



ABOVE: Every room needs an armless slipper chair, the closest to a fits-all, sits-every-which-way chair. Doesn't Steven Jonas look h
OPPOSITE: Adult chairs never fit children, who have to be very creative about the way they sit. It's not Charlie Blim's fault he's small


"A slipper chair is called that because it was used to put on slippers or shoes in a bedroom. But I think public and private rooms became intermingled as time went on, don't you? Things are more casual. Today we wear pajamas out to the theater. So there you go. It's no longer a woman's chair. It's a great occasional chair that could be in any room."



KITCHEN OF THE MONTH/LOS ANGELES

Spicing it up with a mosaic of tile colors, mellow woods, and contemporary efficiency

PHOTOGRAPHS BY JOHN ELLIS

HOW DO YOU strike just the right balance between modern and warm? Lisa McGee finds o from designer Janet Metson Urman and homeowner Abby Yasgur.

LM: *Abby, What were you trying to achieve in the remodeling of your kitchen?*

AY: My husband and I thought about what we wanted to feel when we went into the spa We've always liked Craftsman design and even Asian, and that led to our choices of certa woods. The cabinets are made of Douglas fir and the floor is oak. The warmth of the woo balances the stainless-steel countertops and appliances. The stainless steel does scratch, b it holds up well and the scratches add character and make the kitchen feel lived in. W wanted a very clean look—no outlets showing.

LM: *Do you have a favorite thing in the kitchen?*

AY: Yes, the pot filler, because I don't have to lug water from the sink to the stove. I also lo having the counters free of appliances. They are stored on lifts within the cabinets.

LM: *Janet, how did you go about choosing the colors for the glass tiles in the backsplas*

JU: We already knew the materials for the counters, stainless steel, and the cabinets, Do las fir, so we pulled colors that would work well with those. In the end we chose thirte different colors from the Lake Garda collection through Ann Sacks: ochre, chrome gre sandalwood, palazzo gray, lemonade, crocus, olive, bay leaf, papaya, amber, passion fr

Combine a Miele double oven with Douglas fir cabinetry and oak floors and you get a modern look that's not sterile. Opposite: A custom-designed backsplash of Lake Garda glass tiles from Ann Sacks. The Danes pot filler, seen here with the Wolf stovetop and Zephyr hood, is a handy convenience.





Stainless-steel countertops reflect the glass-tiled backsplash, which has 13 colors in a random design. The bowls and silicone wire whisk are from Sur La Table.

chamois, and twilight rose. We ordered them in a random pattern. They arrived sheets, which made the installation much easier for the contractor.

LM: ***Did the square footage for the kitchen increase with the renovations?***

JU: Yes, we took down a wall that used to stand between the kitchen and a laund room (the stove and second sink are now where the laundry room used to be). Tl kitchen is now a T-shape, and the washer and dryer have been incorporated in a closet within the kitchen. We didn't raise the ceiling but did add two skyligh which have remote shades so there is a lot of light control and the natural lig adds a warm glow to the space.

LM: ***What treatment did you have done to the walls?***

JU: There is a very subtle golden umber glaze that I had a local faux painter, Pet Gregory, apply. He used two coats of Benjamin Moore linen white satin, followe by a custom-mixed oil-based Benjamin Moore glaze. The idea was to get the wal to blend in with the individual multicolored tiles on the kitchen surround. H used several colors in mixing the glaze (burnt umber, raw umber, magenta, yello oxide, yellow, red, black, blue, and white). The glaze is mixed with paint thinn and kerosene. It is applied with a roller and immediately patted off with a natur sea sponge wrapped in cheesecloth. The effect is a wonderful subtle moveme on the walls, which magically changes as the light of the day progresses.

LM: ***Why did you put the kitchen table on casters?***

JU: The seating area is a booth, in essence. So by putting the table on casters yo can move it out to make it easier to sit down. *Produced by Char Hatch Lange*

IS HE THE ONE



Sure he's a plumber. But is he THE plumber? Use this guide to decide.

HE IS / HE ISN'T

When he arrives at your door...

He Is If he looks professional.

He Isn't If you can tell he had a chilidog for lunch.

When he enters your home...

He Is If he puts shoe covers on to protect your carpet and floors.

He Isn't If he gives you the number of a carpet cleaner and says, "You'll be needing this."

When you ask for an estimate...

He Is If he hands you a pricing menu that shows what every repair will cost.

He Isn't If he says, "How about a guesstimate instead?"

When he finishes the job...

He Is If he leaves his work area as clean as when he started.

He Isn't If he glances around at the mess and says, "Looks like you're the one who has a job to do now."



When you ask for an explanation of the problem...

He Is If he gives you a clear and detailed answer.

He Isn't If he says he'll need to speak to his lawyer before answering any questions.

"SAY WHAT?"

Things you never want to hear your plumber say.

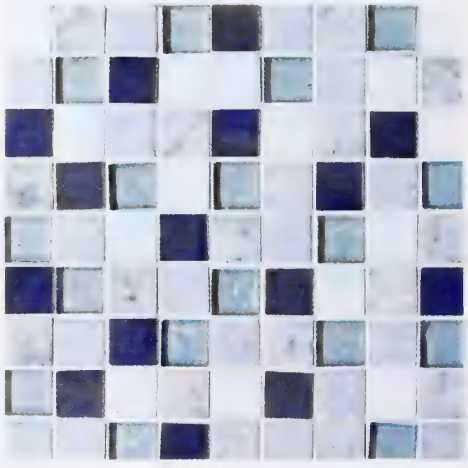
- "I didn't know that was on the bottom of my shoe."
- "You don't need hot water for the next week or two do you?"
- "Wow. My estimates aren't usually this far off."
- "Holes or not, it's still my lucky shirt."

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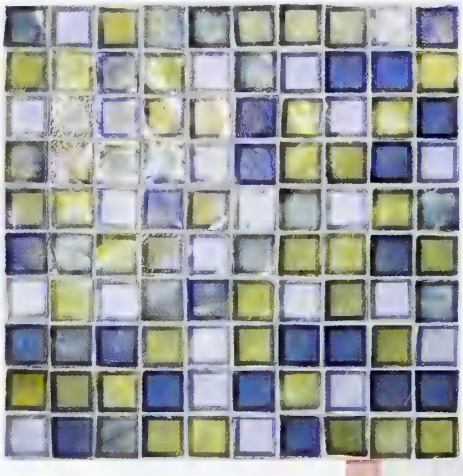
TAKE YOUR PICK

So you like the pattern of our kitchen backsplash, but not the colors? Perhaps we can help. We pulled together several new palettes and finishes that will give you a totally different effect



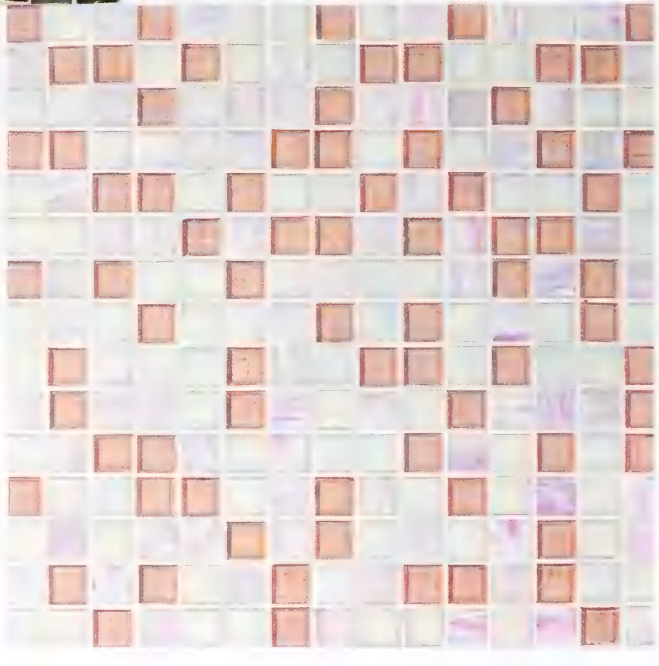
STONE + GLASS

The HAMPTONS BLEND, $119/square foot in Watermill, was designed by Nancy Epstein for Artistic Tile. The mix includes clear glass, Thassos marble, Azul Cielo (an exotic stone from Italy), and Bianco Carrara. ARTISTIC TILE, 800-260-8646; www.artistictile.com



IRIDESCENT

From Oceanside Glasstile consider the new SHIRE MOSAIC TILE BLEND, $32/square foot. The tile colors (which are all iridescent) include 40% Tessera mosaic in Olive #38, 40% Tessera mosaic in Tahoe #28, and 20% Tessera mosaic in Fleet Blue #27. OCEANSIDE GLASSTILE, 760-929-4000; www.glasstile.com



MUTED

Bisazza's AGNESE palette, $28.50/square foot, offers a subtle color mix and is composed of glass mosaic using their Aria, Gloss, and Gemme collections. Each tile measures ¾" x ¾". BISAZZA, 800-247-2992; www.bisazzausa.com



UP CLOSE

From our featured kitchen, 2" x 2" Lake Garda glass tiles, $40/square foot, in 40 colors, glossy (above) or etched. Colors, from top, ar amber, passionfruit twilight rose, crocu papaya, sandalwoo and palazzo grey. Through Ann Sacks 800-278-8453; www annsacks.com


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If you've ever called an expert to handle a home repair, only to write a check mumbling, "I could have done that myself," you're not alone. On the PBS series *Handy Ma'am*, home improvement expert Beverly DeJulio plays host to millions of viewers who want to know if, and how, they can indeed do it themselves.

"Depending on where you live, it can cost you $50–$100 each time you call a repair person to your home," says DeJulio." Knowing a few simple fix-it tricks can save you that phone call—and some money."

HERE ARE SOME OF BEVERLY'S TIPS:

CLEAR THE WAY: If your shower flow is slow or uneven, the shower head may be stopped up with mineral deposits. To clear them, fill a food storage bag with white vinegar that has been heated to warm, then attach it to the shower head with rubber bands. Soak for at least half an hour.

PATCH IT UP: If your screens have tiny holes, place a dot of clear nail polish over each one. For holes up to one inch, buy small screen patches that attach without tools. And if your screen has come loose from its frame, purchase an inexpensive, easy-to-use splining tool, which will allow you to simply wedge it back in.

AT YOUR DISPOSAL: If your garbage disposal stops working, go under the sink and try the reset button. If that fails, go back under the sink and insert an Allen wrench into the hole in t ter of the bottom of the unit, an the wrench back and forth to c whatever is jamming the blade

EASY CHAIRS: If your dining roo are stained (or just need updat move chair seats using a scre to take out screws that attach to the frame. Cut new fabric thr es bigger than the seat on ea and pull fabric tautly over t Working from the middle of ea use a staple gun to secure fabr derside of seat. Copy corner fo the original cover and staple int

DOOR PRIZE: If your door is n ing properly, it may be loos hinges. First try tightening th screws; if the wood is strippe the screws out and put whi and toothpicks into the hole. and replace the screws.

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THE LOOK KITCHEN OF THE MONTH

We picked out a few of our favorite details in this kitchen and set off to find the nearest thing for your home. Here's how to get your own little piece of the look



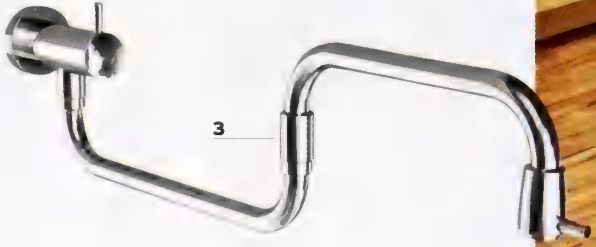
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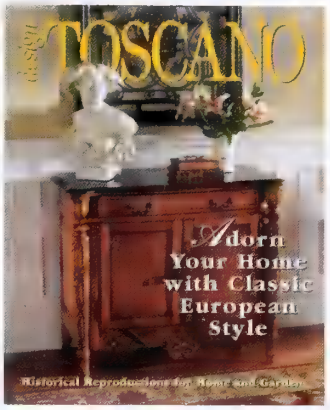
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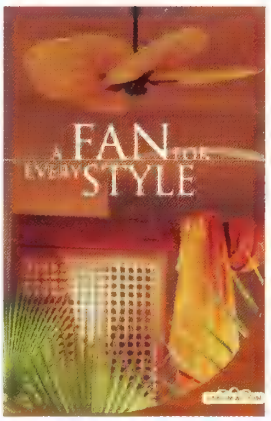
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COMFORT IS TRADITION *Pages 68 to 75: Designer:* **n Bell**; 212-339-0006. *Architect:* **Laurent T. Dupont**; 966-5185. *Breakfast area:* **Light fixture**—Ann-Morris iques (R,T); 212-755-3309. **Cushion fabric**, Keswick ck—Cowtan & Tout (T); 212-753-4488. **Pillow fabric**, h Leaf by SeaCloth—John Rosselli & Associates (T); 593-2060. *Entry hall:* **Stair runner**, Pigalle—Stark Carpet 212-752-9000. *Living room:* **Sofa and club chair fabric**, nges—Rose Cumming (T); 212-758-0444. **Damask fab-**Soligny Texture—Brunschwig & Fils (T); 212-838-7878. **pet**, Jute loop—Stark, see above. **Mirror**, custom by Greg an (T); 212-570-4470. **Wallpaper**, Courtnay Strié on l—Brunschwig & Fils, see above. **Back to Back chair**—lamandre (T); 212-980-3888. *Library:* **Upholstery fabric**, Hill Crewel—Lee Jofa (T); 212-688-0444. **Rug**, Ocelot—, see above. **Pillow fabric**, St. Ninian Plaid—Lee Jofa, see e. **Roman shade fabric**, Middleton Linen—Schumacher 212-415-3900. *Master bedroom:* **Headboard; outer bed opy fabric**, Brunschwig & Fils, see above. **Wall lamps**, sen—Hinson & Co. (T); 212-688-5538. **Blue and white r fabric**, Venetian toile—Travers (T); 212-888-7900.

WHAT MAKES YOU COMFORTABLE? *Pages 76 to Designer:* **Vicente Wolf**; 212-465-0590; vicentewolfas-ates.com. *Dining room (view of living area):* **Barcelona ch**—Knoll (R,T,M); 212-343-4000. **Chaise leather**, Kid l in Macadamia—Edelman (T); 800-886-8339. **Throw w**—VW Home (R,T); 212-244-5008. **Pillow fabric**, Frost hite from Norbar Fabrics (T); 800-645-8501. **Side table**; ques Adnet table; **Burmese mirror**—VW Home, see e. **Green vase**—Two's Company (T); 800-896-7266. **nan Shade fabric**, Frost in White—Norbar Fabrics, above. **Tub Chairs**—Texstyle (T); 800-524-1598. **Tub r fabric** (body) in Lime—VW Home, see above. **Tub ir cushion leather fabric**, Sabrina in Cat's Eye—Spin-beck (T); 800-482-7777. **Louis Ghost chairs**—Design hin Reach (R,MO); 800-944-2233. *Living room:* **Fabric**, ime; **throw pillows** on sofa—VW Home, see above. **Pil-fabrics**, Frost in White, Frost in Parchment—Norbar, bove. **Womb chairs**—Knoll, see above. **Chair fabric**, ña leather—Spinneybeck Leather, see above. **Segundo** —VW Home, see above. **Turquoise bowl**, Waves—Two's mpany, see above. **Duplex lamps**—Ralph Pucci (T); 633-0452. **Drapery fabric**, Linen Gauze in Natural—Home, see above. *Breakfast area:* **Banquette**, custom esigner. **Louis Ghost armchairs** by Philippe Starck—ign Within Reach, see above. **Pedestal table**—Knoll, see e. **Coral sculpture**—Two's Company, see above. **Wall ce**—Hinson & Co. (T); 212-688-5538. *Guest bedroom 1:* **dboard fabric**, in Flax—VW Home, see above. **Com-er fabric**, Frost in Parchment—Norbar, see above. **Bed t trim**—Samuel & Sons (T); 212-704-8000. **Linens**—Linens (R,T); 215-627-3356. **Wing chair fabric**, Vizir in den Yellow—Old World Weavers (T); 212-355-7186. **Wall-unted task lighting**—Lightforms (R,T); 212-255-4664. **Car-**Cloisonné in Truffle—Stark Carpet (T); 212-752-9000. **pery fabric**, Frost in Parchment—Norbar Fabrics, see e. *Guest bedroom 2:* **Canopy bed**—Charles P. Rogers (R,); 800-582-6229. **Cushion and club chair fabric**, Weston Harvest—Norbar, see above. **Curtain and bedskirt fabrics**, Duna in Lemon—Bergamo (T); 212-888-3333. **Comforter fabric**, Frost in Cornhusk—Norbar, see above. Linens—JRB Linens, see above. **Club chair**, Donna—Texstyle, see above. **Table lamps**, Akari—M.S.K. Illuminations (T); 212-888-6474. **Oden Pharmacy lamp**—Restoration Hardware (R, MO); 800-762-1005. **Carpet**, Cloisonné in Truffle—Stark Carpet, see above. **Drapery fabric**, Frost in Cornhusk—Norbar, see above. *Master bedroom:* **Carpet**, Prestige Saumon with Wolmoquette—Stark Carpet, see above. **Drapery fabric**, Frost in Raspberry—Norbar, see above. **Drapery panel fabric** behind bed, Sheer Linen in Lime Green—VW Home, see above. **Bed frame and headboard fabric**, in Lime Green—VW Home, see above. **Duvet fabric**, Frost in Almond—Norbar Fabrics, see above. **Linens**—JRB Linens, see above. **Thai bench**—VW Home, see above. **Table lamp**, Metamorphosis 1—Collura & Co. (R,T); 718-599-9060. **Vases**—Two's Company, see above. **Swivel chair**, Ero/s—Design Within Reach, see above. **Burmese mirror**—VW Home, see above. **Egg chair; ottoman**—Troy (R); 212-941-4777. **Chair and ottoman leather**, Sabrina in Cat's Eye—Spinneybeck, see above. **Desk**, custom by designer. **Desk chair**—VW Home, see above. **Armchair leather**, Sabrina in Cat's Eye—Spinneybeck, see above. **Ceiling fixture**, Elvis—Lee's Studio Lighting (R,T); 877-544-4869.

COMFORT IS DRAMA *Pages 88 to 95: Designer:* **Jeffrey Bilhuber**; 212-308-4888. *Entry hall floor, dining room, and bedroom wall painter:* **Patrice Yourdan** through Mark Urin (T); 718-858-2977. **Tole giltwood chandelier; baskets**—Treillage (R,T); 212-535-2288. **Wallpaper**—Maya Romanoff (R,T); 773-465-6909. *Anteroom:* **Wallpaper**, Temple Newsam in Mercury Gray Williamsburg—De Gournay (R,T); 212-564-9750. **Tablecloth**, Streamers in Silver Brown—Holly Hunt (T); 212-755-0555. *Dining room:* **Dining chair leather**—Edelman (T); 800-886-8339. **Dining chair fabric** (outside back), Bodem by Chappas Textiles—A.M. Collections (T); 212-625-2616. **Octagonal mirror**—Todd Romano (R,T); 212-879-7722. **Votives**—Ruzzetti & Gow (R,T); 212-327-4281. **Ceiling**, custom, Ajark—John Robshaw (R,T); 212-594-6006. **Curtains**, Trapunto—Rogers & Goffigon (T); 212-888-3242. **Table skirt**, Strié in Powder Blue—Claremont (T); 212-486-1252. *Family room:* **Japanese lacquer table**—Far Eastern (R,T); 212-460-5030. **Center tables**—Mecox Gardens (R,T); 310-358-9272. **African stool**—Tucker Robbins (R,T); 212-355-3383. **Obelisks**—Todd Romano, see above. **X-benches**—Nina Griscom (R,T); 212-717-7373. **Window banquette fabric**, Limoges—Classic Cloth (T); 785-434-7200. **Curtains**, Maille—Rogers & Goffigon, see above. **Rug**, Jumbo Panama—Clodan (R,T); 212-966-9445. *Master bedroom:* **X-benches**—Bilhuber & Assoc., see above. **Armchair fabric**, Biarritz—Rogers & Goffigon, see above. **Slipper chair**, Min—Jennifer Robbins (T); 213-483-8855. **Tripod table**—Mecox Gardens, see above. **Bedside table**—Hinson (T); 212-688-5538. **Swing-arm lamps**—Christopher Norman (T); 212-644-4100. **Curtains**, Silk Denim—Larsen (T); 212-647-6900. **Carpet**, Agar Damask—Beauvais (T); 212-688-2265. *Children's playroom:* **Wall and curtain fabric**, Ikat check lavender, Kathryn M. Ireland—John Rosselli, 212-593-2060. **Chaise**—Donghia (T); 800-366-4442. **Chaise fabric**, Serengeti Impala—Sunbrella (T); 800-788-4413. **Purple tape**—Samuel & Sons (T); 212-704-8000. **Large pillow fabric**, Mongolian lamb in natural—John Rosselli, see above.

COMFORT IS A COTTAGE *Pages 96 to 105* **The Monogram Shop** (R,T); 631-329-3379. *Sitting room:* **Curtains**, Cabbage Rose in pink/brown—Rose Cumming (T); 212-758-0844. **Chair fabric**, Driftwood—Schumacher & Co. (T); 800-332-3384. **Ottoman fabric**, Ocher—Pierre Frey (T); 212-213-3099. **Paint** throughout house (excluding bedrooms), Olive Tint—Benjamin Moore (M); 800-672-4686. *Living room:* **Rug**, Redding #19F—Woodard & Greenstein (R,T); 800-332-7847. *Dining room:* **Figues napkins; Sabre silverware; Agraria candles**—The Monogram Shop, see above. *Bedroom and hall:* **Purple plates**—Two's Company; twoscompany.com. **White House bedding; throw; monogram towels**—The Monogram Shop, see above. *Guest bedroom:* **Blue paint**, #866—Benjamin Moore, see above. *Floral bedroom* **Wallpaper**, Bowood—Cowtan & Tout (T); 212-647-6900. **Rug**, Weathersfield—Woodard and Greenstein, see above. **Bedding**, Danos Maisons; **throws**—The Monogram Shop, see above.

COMFORT IS TRANQUILLITY *Pages 106 to 117: Interior designer:* **Cindy Smith**, Circa Interiors; 704-332-6369. *Architect:* **Ken Pursley**; 704-334-6500. *Living room:* **Drapery fabric**, Zephyr in Mink—Rogers & Goffigon (T); 212-888-3242. **Drapery lining and trim**, Wool Challis by Corragio—Ernest Gaspard & Assoc. (T); 404-233-8645. **Sofa**—Circa Interiors, see above. **Sofa pillows fabric**, Suzani—Manual Canovas (T); 212-647-6900. **Ottoman fabric**, Chivari stripe by Nancy Corzine—Ernest Gaspard, see above. **Throw** on ottoman—Circa Interiors, see above. **Martini table** by McAlpine Home for Lee Industries—Circa Interiors, see above. **Carpet**, custom—A.M. Collections (T); 212-625-2616. **Cocktail table**, Rateau by Dessin Fournir—Jerry Pair & Assoc. (T); 404-261-6337. **Tortoise box**—Circa Interiors, see above. **Sofa** Landau Devan by McAlpine Home—Lee Industries (M); leeindustries.com. **Sofa fabric**, Boucheron by Nancy Corzine—Ernest Gaspard, see above. **Sofa pillow**—Circa Interiors, see above. *Dining room* (1): **Chair fabric**, Saveri Cognac ink in Fiorentino by Pasmi Pelle—Tui Pramoch & Assoc. (T); 212-980-6173. **Drapery fabric**, Velvet Gilt Rose by Nomi—Travis and Co. (T); 404-237-5079. **Chandelier shades** by Lux Fine Lighting; **drapery rods**, Circa Interiors, see above. **Drapery finials** by Van Gregory & Norton—Clarence House (T); 404-231-0800. *Dining room* (2): **Mirror** (hallway), Burgess from Niermann Weeks—Ainsworth Noah (T); 404-231-8787. *Kitchen* (1): **Table and chairs**—Circa Interiors, see above. **Chair fabric**, Toccata in Sage—Rogers & Goffigon, see above. **Drapery fabric**, Cyclades in Andros—Rogers & Goffigon, see above. **Chandelier**, Gothic by Dennis & Leen—Jerry Pair, see above. **Banquette fabric**, Scotland Yard, Great Plains/Holly Hunt—Clarence House, see above. **Banquette; chandelier shades; candlesticks; drapery hardware**—Circa Interiors. *Kitchen* (2): **Hutch; wine jugs; pewter glasses; tureen; lamps and shades** by Lux Fine Lighting; **plates**—Circa Interiors, see above. **Barstools**, custom—Circa Interiors, see above. **Barstool fabric**, Made in the Suede in Stoned, Great Plains/Holly Hunt—Clarence House, see above. *Kitchen* (3): **Refrigerators**, 700 Series—Sub-Zero (M); 800-222-7820. **Stove/oven**—Viking Range (M); 888-845-4641. **Wall sconces** #DL-SC-06 by Dennis & Leen—Jerry Pair, see above. *Powder room:* **Sink**, Aurora—Bates & Bates (M); 562-1808-12290. **Countertop**, Lagos Azul—Walker Zanger (M); 818-252-4005. **Faucet**, Etoile—Waterworks (M); 800-899-6757. **Hand towels; mirror**—Circa Interiors, see above. **Sconce**, Bahia—Murray's Iron Works (T); 312-595-0874. *Master bedroom:* **Carpet**, custom—A.M. Collections, see above. **Drapery fabric**, Siasconset—Rogers & Goffigon, see above. **Screens; slipcovers** on screens, custom—Circa Interiors, see above. **Screen fabric**, Windfall by Larsen—Travis & Co., see above. **Slipcover fabric**, Federica Plain by Nancy Corzine; **blinds**, Aspen—Ernest Gaspard, see above. **Slipcover trim detail**, Safari Tassel by Old World Weavers, see above. **Slipcover fabric**, Patterson—Fabricut (T); 800-999-8200. **Ottoman and armchair fabric**, Intrigo color 2 Naturale by Dedar—Jerry Pair, see above. **Throw** on ottoman by Baker—Circa Interiors, see above.

118 COMFORT, INC. Jonas (T); 212-691-2777.

124 KITCHEN OF THE MONTH *Designer:* **Janet Metson Urman**; 323-658-0251. *E-mail:* jurman@metsonurman.com. *Contractor:* J.R. Mohr Construction; jrmohrconstruction.com. **Oven**, #h398bp2; **warming drawer**—Miele (M); miele.com. **Stovetop**—WOLF (R); 800-222-7820. **Firenze hood**—Zephyr (M); zephyronline.com. **Dishdrawers**, #dd60ss—Fisher & Paykel (M); usa.fisherpaykel.com. **Refrigerator**, #650—Subzero (6 pt); 800-222-7820. **Melrose pot filler**—Danze; 877-530-3344. **Cabinetry and benches**—Classic Woodcraft (M); classicwoodcraft.net. **Countertop**—Rich Sheet Metal Works; 310-829-2478. **Glazed walls**—Faux Painter Peter Gregory; 818-528-3244. **Pitcher; cups; saucers; bowls; kettle; whisk; platters; napkins; dishtowels**—Sur La Table (R); surlatable.com.

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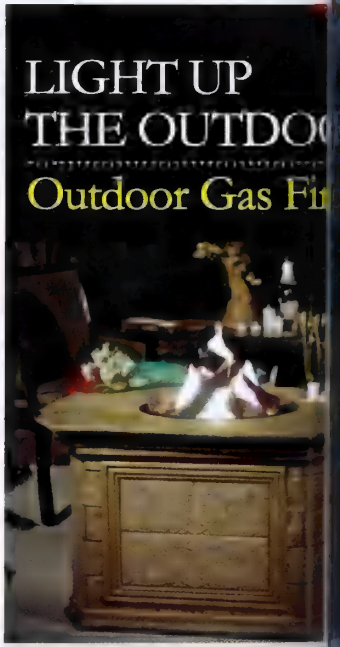


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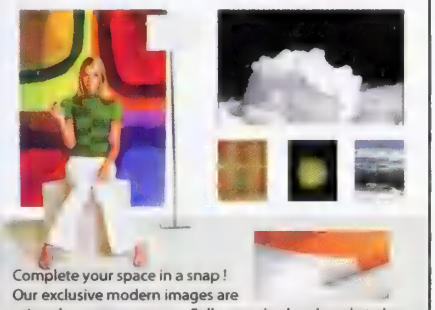
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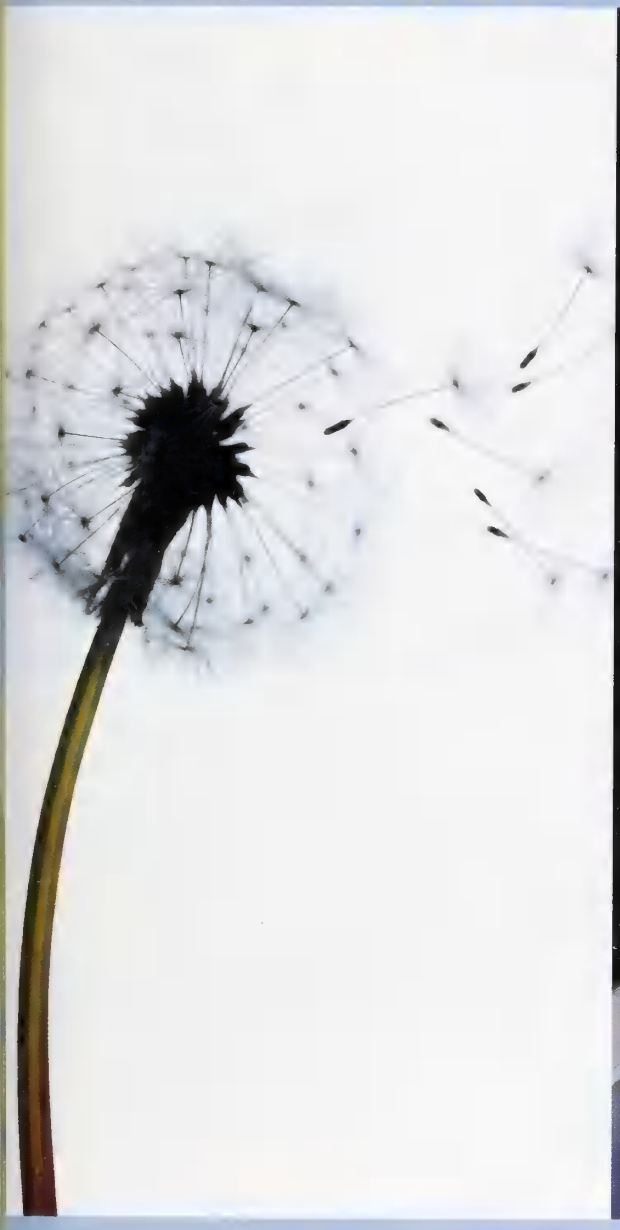
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didn't know she had a tattoo

didn't know she'd hog both sides of the bed

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didn't know she'd have twins

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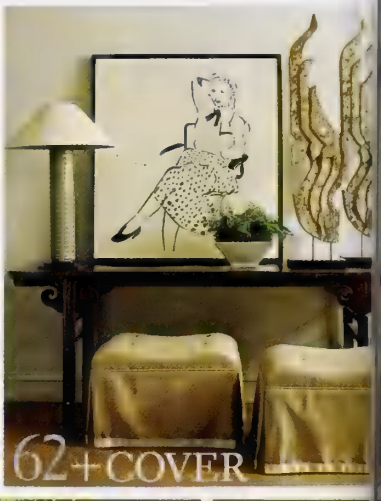
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when I was John Fowler's assistant, is the belief that bedrooms shou
always be feminine, super-feminin
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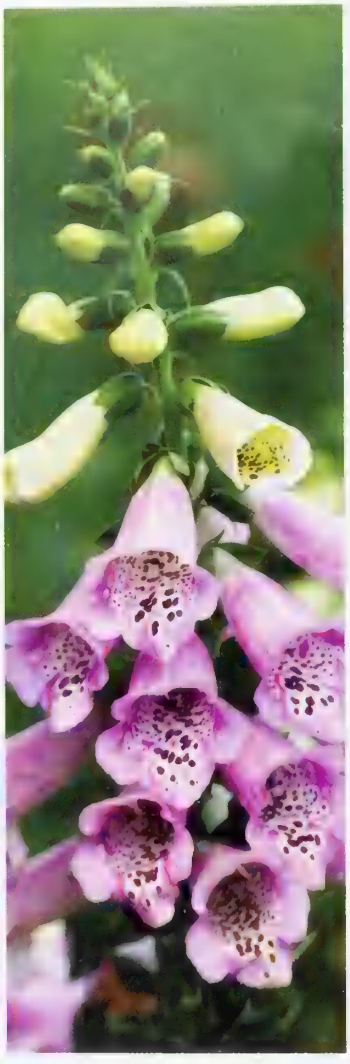
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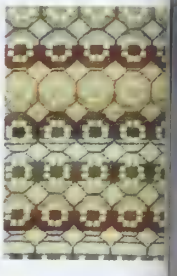
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(see page 50) has just launc
33 products—her first—with
those tasty folks at Stonewa
Kitchen. Mango chutney, $
Coconut Cupcake and Cre
Cheese Frosting mix, $11,
and Tequila Lime marinad
$7. BAREFOOT CONTESSA:
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■ 3 Flowers

These sequined bendable
flowers by Anokha can be
shaped into kicky napkin ri
or curled together in a vinta
vase for an even kickier bou
$14-$24 each. Through
SOOLIP: 310-360-0545.

■ 4 Rug

Would you ever have
guessed this rug was actuall
cowhide? The floral patch-
work is whipstitched, but it'
sophisticated as it is yee-hal
Cowhide flower rug, $45 p
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■ 5 Vanity

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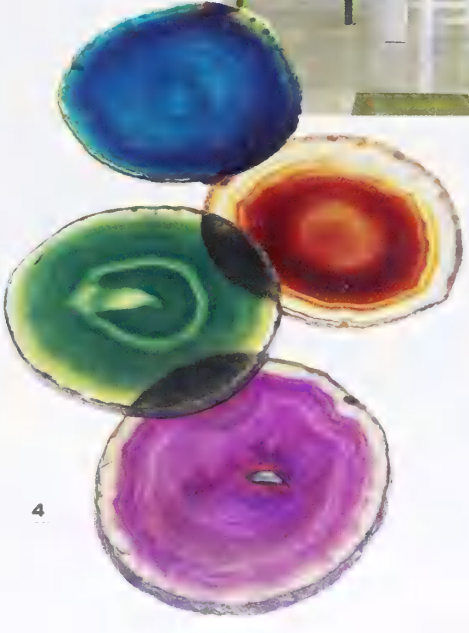


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2



3



4



5

■ 1 Umbrella

This bright green umbrella as lovely as a tree in spring and even better at shielding you. Its polyester leaves are embedded in clear vinyl, so light falls through, but rain doesn't. Shady Lace Paraso $695, from the CONRAN SH 866-755-9079.

■ 2 Hangers

Open your closet and you'l swear you're in Provence, thanks to these hanger cov with lavender sachets sewn right in. Choose cool violet linen or fresh-looking tickin $35 each. By ELIZABETHW 800-781-6126.

■ 3 Dining Chai

With their sleek, stylish fretwork, these dining chai are a contemporary take on Chinese Chippendale. The best part? They're totally affordable: $189 (with arms and $159 (without) from WE ELM: 866-937-8356.

■ 4 Coasters

Shiny polished slices of Brazilian agate in candy co are one of the prettiest way we've seen to keep rings off coffee table; $60 for set of From VIVRE: 800-411-6515.

■ 5 Bar

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COLOR FLOWERS

If you've ever dreamed of lying in a poppy field, here's your chance: our favorite flowe and the off-the-shelf paints that match them best PHOTOGRAPHS BY ELLEN McDERMOTT



Red Anemone
MAI TAI (IB58) RALPH LAUREN PAINT

Sunflower
GUSTO GOLD (SW 6904) SHERWIN-WILL

Orange Tulip
LIFEVEST ORANGE (IB64) RALPH LAUREN PAINT

Poppy
FESTIVE ORANGE (2014-10)
BENJAMIN MOORE COLOR PREVIEW

Red Rose
DRUM BEAT (00YR08/409) GLIDDEN

Orange Lily
DESERT ORANGE (78YR39/593) GLIDDEN

Yellow Ranunculus
CANARY YELLOW (12-8) PRATT & LAMBERT

WARM SHADES A little of these colors goes a long way, so we suggest that you use them as accents and not on walls. Paint window frames, a door, a piece of furniture from the flea market, maybe even a bed frame—you can will come alive.

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GENTLE VIOLET (2071-20)
BENJAMIN MOORE COLOR PREVIEW

Peony
SWEET TAFFY (2086-60)
BENJAMIN MOORE COLOR PREVIEW

Magenta Anemone
FORWARD FUCHSIA
(SW 6842) SHERWIN-WILLIAMS

Hydrangea
TROOPER (26-14) PRATT & LAMBERT

Pink Rose
PEACHGLOW (90YR71/144) GLIDDEN

TULIPE VIOLET (30-14) PRATT

Orchid
VESPER (70RB67/067) GLIDDEN

Hyacinth
ORIENTAL NIGHT (29-14) PRATT & LAMBERT

COOL SHADES A word about finishes. Light colors look darker in a flat finish. Dark colors look brighter in a gloss or semigloss. A flat finish will work well for the lighter shades here, but the deep purples and pinks will definitely look better with a sheen.

Pink Daisy
SMASHING PINK (1303)
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INSTANT ROOM PAISLEY

What could be more fresh than these paisleys—as light and airy as a spring breeze. And they're so much fun to play with PHOTOGRAPHS BY ANTONIS ACHILLEOS



HOW WE'D DO IT *HB* editor Eddie Ross would dress his ideal bedroom this way: on the duvet cover, dust ruffle, and on two euro shams, RAJA in Rose by Raoul Textiles (**1**); for a reading chair and ottoman, and for a quilted bed coverlet, SUMMER BRAMBLE FLORAL in Blue by Ralph Lauren Home (**2**); for the curtains, Dotted Cotton in White by Decorators Walk (**3**); for an upholstered headboard and accent pillows, Michael Devine's PETITE FLEUR in Leaf (**4**). To put your ideal room together, choose from the eight fabrics in our planner [illegible] and 34.

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YOU DO THE MATCH We love this pink-and-white one on linen: it's so casual and relaxe you can almost feel the sand and smell the sal air. Wouldn't it be great in a seaside cottage? Raja in Rose is inexpensive enough to use wit abandon. Sally McQuillan handprints these f ric designs for Raoul Textiles in her studio jus block from the Pacific Ocean in Santa Barba

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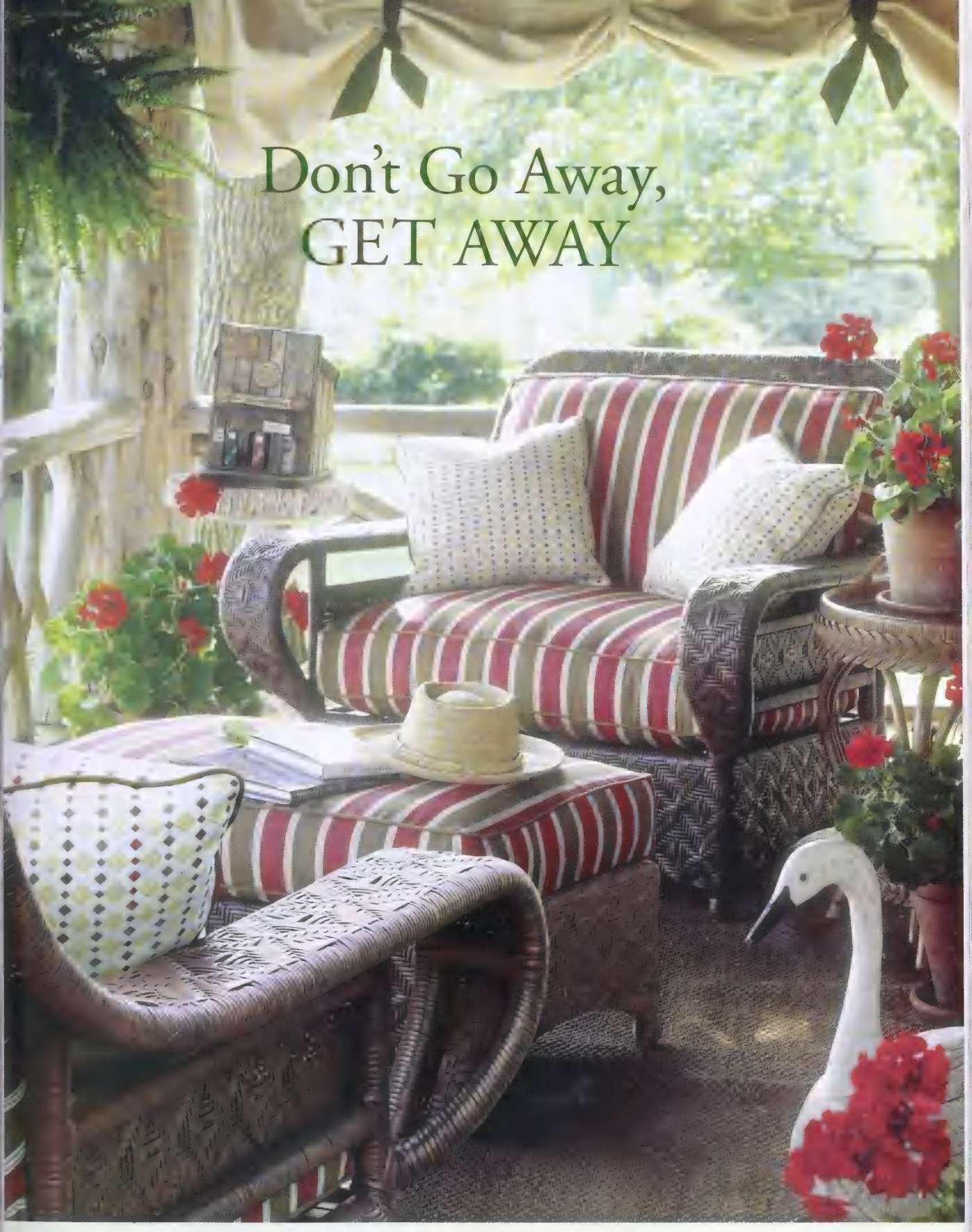
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SOLIDS AND GRAPHICS **1.** An opalized vinyl with a leather feel is pretty in pink—and durab enough to use on a chair and ottoman. 13362-124 in Blush by DURALEE FABRICS: 800-275-3872; www. duralee.com. **2.** DOTTED COTTON in White by Decorators Walk is a sheer with a chenille spot that ad texture. DECORATORS WALK: 800-523-1200. **3.** A soft herringbone stripe in prewashed linen has a sligh sheen. ALFORD STRIPE in Peony by Peter Fasano through JOHN ROSSELLI & ASSOCIATES: 212-593-206 **4.** Michael Devine's PETITE FLEUR in Leaf has a stenciled starburst in green on textured white linen. Through A.M. COLLECTIONS: 212-625-2616. >



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Right and Above: The Camu... Real Collection, in Synthetic Wicker

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Above: The Vintage Garden Collection, by Raymond Waites, in Aluminum

Below: The New America Collection, by Raymond Waites, in Aluminum



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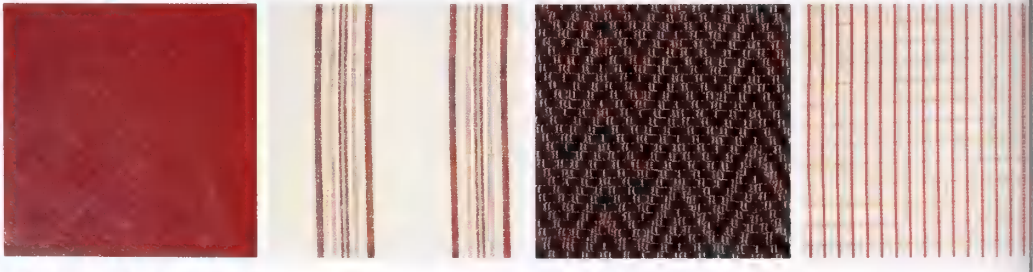
YOU DO THE MATCH The teardrop motif may be centuries old, but suddenly it looks new and bold because of all the white space left around it. This paisley can breathe. Mary Mulcahy of Les Indiennes in Tucson takes traditional designs and reworks them to suit her own taste. Made the old-fashioned way, her nubby, handblocked cottons will soften a little more with each washing. For the global bohemian, who cares more about character than perfection, Tilly shown here in Madder Red.
LES INDIENNES: 520-881-8122; www.lesindiennes.com

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EXOTIC FLORALS **1.** ARLES by Robert Kime is a pure cotton birds-and-flowers fantasy in gentle blues, reds, and green. Through JOHN ROSSELLI & ASSOCIATES: 212-593-2060. **2.** DUCLAIR in Yellow, a soft cotton and linen from Elizabeth Eakins's Toiles Indiennes collection, shows lush vegetation in sage green and shrimp pink on a golden background. Through JOHN ROSSELLI & ASSOCIATES: 212-593-2060. **3.** FLORENCE in Morrison Bay on Natural by Off-White Castle Studio has a watercolor effect in sage and slate blue, with subtle persimmon and golden tones. Through A.M. COLLECTIONS: 212-625-2616.

Add two from this category



SOLIDS AND GRAPHICS **1.** Kravet's GENTIL in Rouge is a luxurious heavy-duty cotton velvet. KRAVET: 800-645-9068; www.kravet.com. **2.** ABBEVILLE in Chaya is a linen-cotton medium-scale ticking stripe by Nicole Fabre Designs. Through JOHN ROSSELLI & ASSOCIATES: 212-593-2060. **3.** A herringbone-patterned woven-leather look-alike (made from polyurethane and cotton) is ARROYO LEATHER WEAVE in Mahogany by Schumacher from their SIERRA COLLECTION: 800-523-1200; www.fschumacher.com. **4.** MR. A'S TATTERSALL in Red/Green is a pert silk stripe with a plaid effect in green, raspberry, and shrimp. CARLETON V: 212-355-4525. ●

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Walls: Refuge SW 6228
Trim: Wool Skein SW 6148
Ceiling: Panda White SW 6147

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COLLECTING POSTERS/CAROL PRISANT

Hawaii by Clipper... New York by steamship... A night on the Riviera in the Roaring Twenties... The only way to go is a vintage travel poster. What should you look for?

Wrinkles, lines, and creases are not only unsightly, they make the poster more fragile and detract from its value. This poster has wrinkled margins.

There should be no visible repairs, though some invisible repairs are allowable.

Look out for unsightly brown spots, known as foxing, on the paper.

It's important that margins (including plain white margins) have not been trimmed, and that the paper is the size it's supposed to be (see page 38 for information).

The early 1920s style of this poster makes it particularly desirable. Collectors prize posters from the twenties.



Watch out for faded color. Hues should be as bright as the day the poster was printed.

Edges shouldn't be torn or tattered either, and blobs of Scotch tape at corners (or elsewhere) are equally nasty.

Eye appeal is key to collectibility and the colorful poster has it all: the pretty woman, the flower, the azure seas, and the gorgeously romantic landscape.

The signature identifies the artist, who may (or may not) be well-known. The work of famous artists is usually more valuable.

A LITTLE BACKSTORY With a single picture and a few choice words, the best travel posters—big, colorful, razzmatazz ads—convinced you to get up and go! Old examples, from the late 19th and early 20th century, were usually lithographs, while later posters might be photo-offset (a type of printing process), but all were multiples; which means that hundreds, even thousands, of copies were originally made of each. Considering their hard, short lives on lamp poles and billboards, it's utterly amazing that there are still so many left for us to buy.



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HEARST BOOKS

GOOD BUY

Looking very much like a 1940s stage set, this somewhat surreal 1950s poster—published by the Spanish state tourist department—is absolutely eye-catching, but because we don't know its artist, and because this subject doesn't excite collectors, it's worth just $125.





COLLECTIBLE

Printed in Hanoi, this 1931 poster is arresting and rare (perhaps because posters weathered faster there). This one has not only faded, it also has repaired tears through the margins, and right into the text and image. Nevertheless, Vietnam intrigues us today, so $2,300 seems *très bon*.

MUSEUM QUALITY

With all the bells and whistles of the Monaco poster (pretty girl, wonderful color, etc.), this 1925 beauty has one further advantage: It's an American subject. And we love American subjects. Its six-grand price tag would have bought quite a few trips to Atlantic City.



Some lithographed posters sell for thousands. How do I know if I'm looking at an old one or a worthless reproduction?

The quickest—but definitely not the only—way is to che the paper it's printed on. Antique posters (those famous on by Toulouse Lautrec, for instance) were printed on poro newspaperlike paper, *never* on glossy paper.

What if it's covered by glass?

Examine the image through a magnifying glass. You can eas see if the picture is made up of tiny dots (like those in con books), and if it is, you're looking at a photographic reprodu tion, not a lithograph.

If there are so many of the same poster out there, how ca possibly know if mine is one of the better ones?

If your poster is signed, and many are, you can Google t artist's name and find out if he's famous; punchy subje are desirable, too—strong images of planes, for instance— trains, cars, or the golden beaches of Capri; rarity is cruci but tricky, because we don't always know how many were p duced; and beauty is, well, in the eye of the beholder. Final there's condition.

Is condition important?

So important that experts use grades—A, B, and C. An A pos has fresh colors and no big tears, though *small* blemishes permissible. The B poster can have invisibly repaired tears invisible repainting, with minimal fading or discoloring, wh the C poster might have any or all of the above, but way t much of it. Run your hand over the paper to feel for repai ing or repairs.

KEEP AN EYE OUT FOR

- **POSTERS WITH ORIGINAL MARGINS**—those that haven't be trimmed to fit someone's picture frame. You can find the original s of many posters in auction catalogues or on the Web.
- **OCEAN LINER AND RAILROAD POSTERS** from 1900 to 19 Great transatlantic ships and glamorous train travel pretty mu disappeared after that, and collectors are nostalgic for them.
- **BICYCLE POSTERS** Fashionable in the late 19th century.
- **DARTMOUTH WINTER CARNIVAL POSTERS** from 1937 to 19
- **FRENCH ART DECO TRANSPORTATION POSTERS** from t 1920s, which are as scarce as Gauloises, but equally breathtakin
- **THE RETURN TRIP OF THE TITANIC** Yes, there is one!

STAY AWAY FROM

- **REPRODUCTIONS OF FAMOUS POSTER IMAGES SOLD ONLI** unless you're madly in love with a particular poster and can't h to own it any other way. Reproductions won't delight your heirs. T International Vintage Poster Dealers Association keeps a list known reproductions.
- **POSTERS THAT HAVE BEEN GLUED DOWN** to cardboard back
- **SOMBER IMAGES** unless they have personal significance

r do you have to walk to get to a park?

it a matter of blocks?

Or miles ?

Lots of miles?

Through traffic?

Unfamiliar neighborhood?

Past three gas stations?

Over the freeway?

Under the freeway?

Are you there yet?

Through a busy intersection?

After the fourth strip mall?

Around the parking structure?

Behind the high rise?

Past the junkyard?

And then three blocks more.



ASK THE DOG SHRINK/KATHY SANTO

Toys for tough dogs, clever dogs, foodie dogs... housebreaking a puppy...

MY DOG GETS EXCITED BY HER NEW TOYS, BUT THEN SHE DESTROYS THEM. WHY DOES SHE DO THIS?



Trainer and behaviorist Kathy Santo is the author of *Kathy Sant Dog Sense* (HNOPF). Send questions to Kathyforhb@hearst.com visit her website (WWW.KATHYSANTOS.COM).

MY HUSBAND LOVES reading and listening to music, but dislikes golf. If I were to give him a set of clubs as a gift, I know the clubs would never see the outside of the bag they arrived in. This happens to dogs all the time. People look at them as cookie-cutter animals, and think that "all dogs love ____". Not true! Simply put, your dog is unique. Think tough toys for tough dogs, mentally stimulating toys for clever dogs, and food-driven toys for the foodie-dogs in your life.

Let's start with the tough guys. Galileo bones, Orka Jack, Kong toys, Tire Biters, and indestructible plastic balls, which are tested on elephants, are some of your best bets. Cutesy-pie stuffed toys will be dismembered the minute you take them out of the bag, so avoid them at all costs.

Dogs driven by food rewards, and clever dogs who get quickly bored with nylon bones or squeaky toys, need challenging toys that have a payoff: Buster Cube, Orka Tube, a Kong filled with peanut butter and frozen, or an Everlasting Treat Ball. These require the dog to solve a puzzle in order to get to the treat inside.

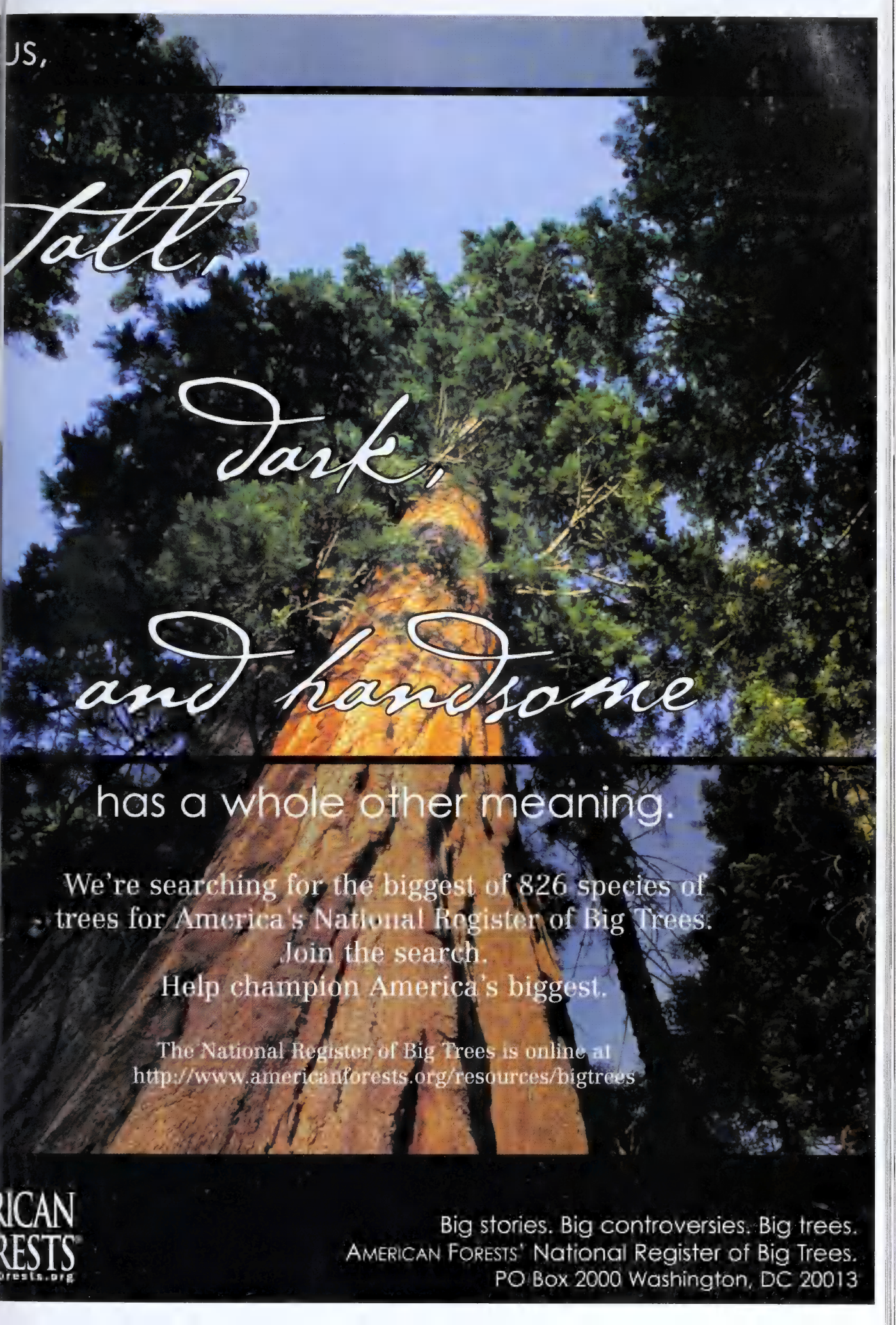
Does your living room floor resemble the toy aisle at Petco? If the answer is yes, pick up all but three or four of the toys and put the rest away. Every week, exchange the existing toys for three or four new ones. And yes, if your dog has a favorite, it can stay out full-time—this isn't meant to be Draconian, it's meant to keep him interested and excited.

My puppy has "accidents" in the same exact spot in my house. What can I do to prevent her from using the tile hallway as her personal Pee-O-Let?

Don't allow her out of your sight. I know, easier said than done, but if you put her on leash and attach it to your belt buckle, you'll definitely notice the signals she gives when she needs to go out—sniffing and circling are the most obvious. If you can't always watch your puppy during the housebreaking phase, and it is a phase, I promise, then she should be put in her crate or other small confined area after you've walked her. Most puppies won't soil their living quarters, so if she needs to relieve herself, she'll let you know by barking, scratching, whining. You may think that since your puppy was outside an hour ago she can't possibly need to go out again, but if she's sniffing and circling, take her out right away.

Never, never punish a puppy for having an accident in the house. The blame rests solely on the shoulders of the human in the house who failed to monitor her properly.

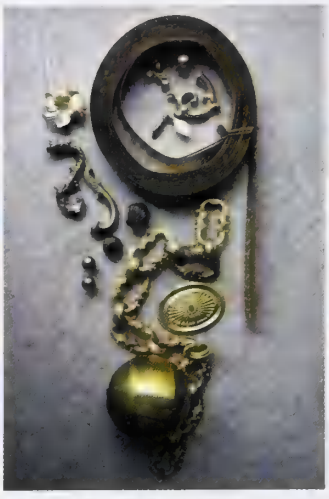
Now for the importance of cleaning up well. If your puppy smells even a hint of her previous transgression, she'll interpret it to mean that she's found the indoor bathroom. Use a non-toxic cleaner specifically designed to eliminate odors caused by pets. Or try the old standby of first cleaning with soap and water, and then using a mixture of 25% white vinegar and 75% water as an overspray to mask any lingering odors. ●


US,
tall,
dark,
and handsome
has a whole other meaning.
We're searching for the biggest of 826 species of trees for America's National Register of Big Trees.
Join the search.
Help champion America's biggest.
The National Register of Big Trees is online at
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PO Box 2000 Washington, DC 20013

MAINTENANCE/EVE M. KAHN

Whatever quaint widget you're missing for your light fixtures, Grand Brass Lamp Part bound to have it. Just e-mail Joe Trerotola. PHOTOGRAPHS BY LIZZIE HIMMEL







You probably won't find glass shades and brass parts like these at your local hardware store. At WWW.GRANDBRASS.COM you'll find thousands of items; co-owner also Trerotola gives personalized advice.

Can customers browse in your warehouse?

[Laughs] I don't know that they'd really want to. We have 7,000 items, in bins and boxes to the ceilings. Whatever you can think of is here, from a two-cent lock washer on up to the hundred-dollar glass shades. We have a room full of crystals. We have one aisle that's almost all for chains. We even have hexagonal links and flowery links molded from antiques. If you don't see what you need on the site, e-mail us a description of it or a picture or a drawing of something like it, and be patient. We ship anywhere in the world—there's a restaurant designer in Japan who calls me all the time.

What are people buying lately?

We've been around since at least 1913, so we've seen it all. Until just recently, everybody wanted everything nickel-plated. Now the trend is swinging back to polished brass, with gold cords. And we're seeing less demand for harps and finials. People want clusters of sockets—that's considered the sign of a quality lamp instead of a harp—and no tchotchke on top that would define or overwhelm the design of the shade.

What's your best seller?

Glass shades. Kids, cats, and cleaning, those are the big threats to the glass, we always s... We have shades in every shape and color. We have antique w... their original stickers, and new ones made in hundred-y... molds.

What's the weirdest requ... ever gotten?

I get e-mails from people who've found a pair of antlers i... woods and want to make it into a chandelier. It could b... oil lamp question, or an electronic-ballasted-halogen-u... the-cabinet question.

What are the most common mistakes people make wh... buying lamp parts?

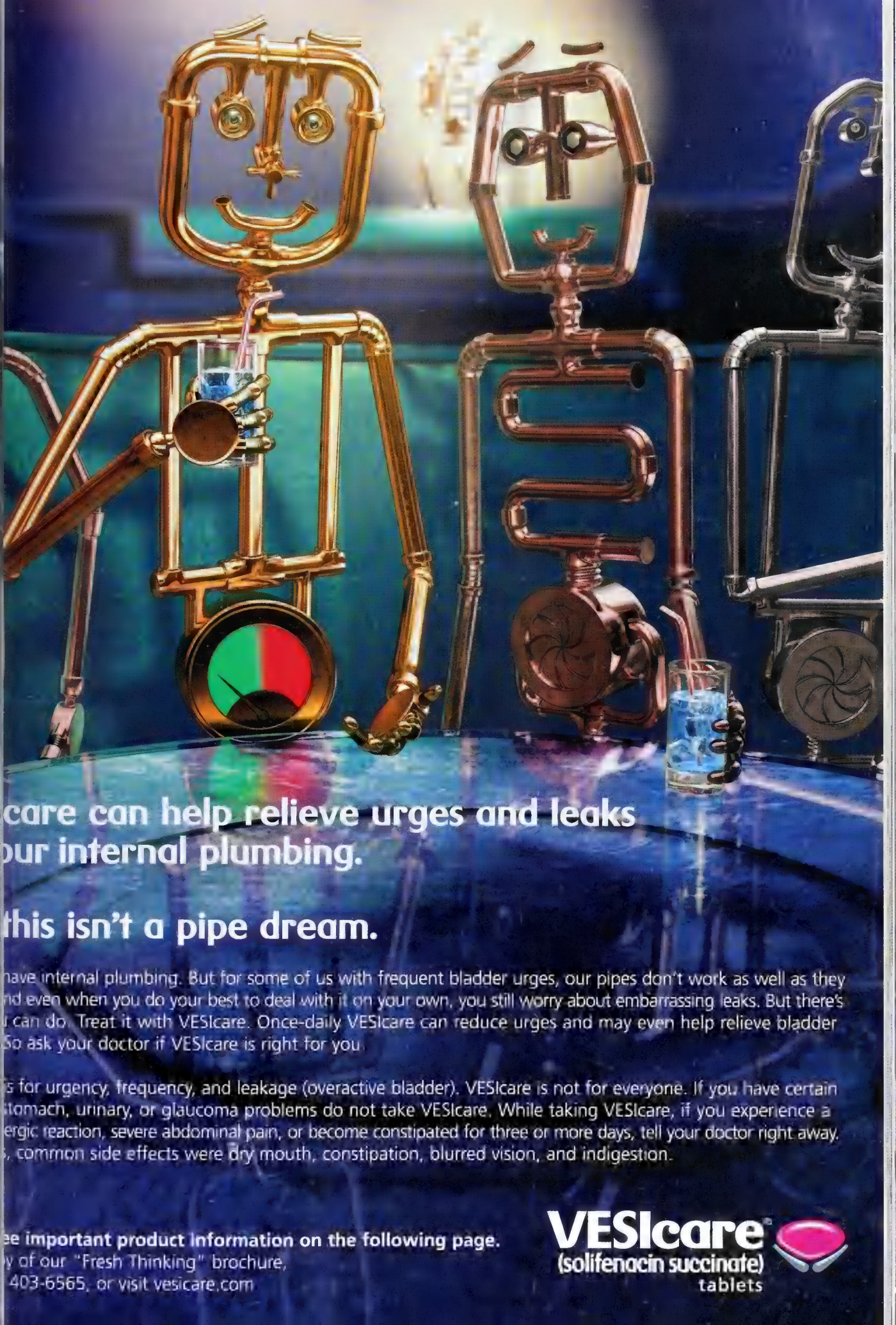
They order the wrong thread size—even though we have a ... with life-size measurements on our Web site [www.Grand... com]. Or they decide to hang a ceiling fixture from a ... which looks really cool but won't last, and the fixture will ... hang quite straight anyway. Hanging from a pipe is a n... better idea. And if somebody has a lamp cord that's 20 yea... or less, it's probably made of PVC, which lasts forever, but ... than that, you'll see fraying and it should be replaced.

Do you design anything yourselves?

We have our own greatly improved bulb socket with p... lain interiors. Plastic sockets last at most two years. We ... improved the pull chain. Ours has a nice solid metal b... the end instead of a flimsy little bell.

Any parts there for track lights?

No, and we've never had them. Most of the high-tech ... doesn't last anyway. It's throwaway, and you can't get the ... anymore. We get customers who've taken down the trac... are putting back up an old-fashioned fixture that's been ... ing for a hundred years and is still going. ■


care can help relieve urges and leaks
our internal plumbing.
this isn't a pipe dream.
have internal plumbing. But for some of us with frequent bladder urges, our pipes don't work as well as they
nd even when you do your best to deal with it on your own, you still worry about embarrassing leaks. But there's
can do. Treat it with VESIcare. Once-daily VESIcare can reduce urges and may even help relieve bladder
So ask your doctor if VESIcare is right for you.
s for urgency, frequency, and leakage (overactive bladder). VESIcare is not for everyone. If you have certain
tomach, urinary, or glaucoma problems do not take VESIcare. While taking VESIcare, if you experience a
ergic reaction, severe abdominal pain, or become constipated for three or more days, tell your doctor right away.
, common side effects were dry mouth, constipation, blurred vision, and indigestion.
ee important product information on the following page.
y of our "Fresh Thinking" brochure,
403-6565, or visit vesicare.com
VESIcare®
(solifenacin succinate)
tablets

Patient Information
VESIcare® – (VES-ih-care)
(solifenacin succinate)

VESIcare
(solifenacin succinate)

Read the Patient Information that comes with VESIcare before you start taking it and each time you get a refill. There may be new information. This leaflet does not take the place of talking with your doctor or other healthcare professional about your condition or treatment. Only your doctor or healthcare professional can determine if treatment with VESIcare is right for you.

What is VESIcare®?
VESIcare is a prescription medicine used in adults to treat the following symptoms due to a condition called overactive bladder:
- Having to go to the bathroom too often, also called "urinary frequency,"
- Having a strong need to go to the bathroom right away, also called "urgency,"
- Leaking or wetting accidents, also called "urinary incontinence."

VESIcare has not been studied in children.

What is overactive bladder?
Overactive bladder occurs when you cannot control your bladder contractions. When these muscle contractions happen too often or cannot be controlled, you can get symptoms of overactive bladder, which are urinary frequency, urinary urgency, and urinary incontinence (leakage).

Who should NOT take VESIcare®?
Do not take VESIcare if you:
- are not able to empty your bladder (also called "urinary retention"),
- have delayed or slow emptying of your stomach (also called "gastric retention"),
- have an eye problem called "uncontrolled narrow-angle glaucoma",
- are allergic to VESIcare or any of its ingredients. See the end of this leaflet for a complete list of ingredients.

What should I tell my doctor before starting VESIcare®?
Before starting VESIcare tell your doctor or healthcare professional about all of your medical conditions including if you:
- have any stomach or intestinal problems or problems with constipation,
- have trouble emptying your bladder or you have a weak urine stream,
- have an eye problem called narrow-angle glaucoma,
- have liver problems,
- have kidney problems,
- are pregnant or trying to become pregnant (It is not known if VESIcare can harm your unborn baby.),
- are breastfeeding (It is not known if VESIcare passes into breast milk and if it can harm your baby. You should decide whether to breastfeed or take VESIcare, but not both.).

Before starting on VESIcare, tell your doctor about all the medicines you take including prescription and nonprescription medicines, vitamins, and herbal supplements. While taking VESIcare, tell your doctor or healthcare professional about all changes in the medicines you are taking including prescription and nonprescription medicines, vitamins and herbal supplements. VESIcare and other medicines may affect each other.

How should I take VESIcare®?
Take VESIcare exactly as prescribed. Your doctor will prescribe the dose that is right for you. Your doctor may prescribe the lowest dose if you have certain medical conditions such as liver or kidney problems.
- You should take one VESIcare tablet once a day.
- You should take VESIcare with liquid and swallow the tablet whole.
- You can take VESIcare with or without food.
- If you miss a dose of VESIcare, begin taking VESIcare again the next day. Do not take 2 doses of VESIcare in the same day.
- If you take too much VESIcare or overdose, call your local Poison Control Center or emergency room right away.

What are the possible side effects with VESIcare®?
The most common side effects with VESIcare are:
- blurred vision. Use caution while driving or doing dangerous activities until you know how VESIcare affects you.
- dry mouth.
- constipation. Call your doctor if you get severe stomach area (abdominal) pain or become constipated for 3 or more days.
- heat prostration. Heat prostration (due to decreased sweating) can occur when drugs such as VESIcare are used in a hot environment.

Tell your doctor if you have any side effects that bother you or that do not go away.
These are not all the side effects with VESIcare. For more information, ask your doctor, healthcare professional or pharmacist.

How should I store VESIcare®?
- Keep VESIcare and all other medications out of the reach of children.
- Store VESIcare at room temperature, 50° to 86°F (15° to 30° C). Keep the bottle closed.
- Safely dispose of VESIcare that is out of date or that you no longer need.

General information about VESIcare®
Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use VESIcare for a condition for which it was not prescribed. Do not give VESIcare to other people, even if they have the same symptoms you have. It may harm them.

This leaflet summarizes the most important information about VESIcare. If you would like more information, talk with your doctor. You can ask your doctor or pharmacist for information about VESIcare that is written for health professionals. You can also call (800) 403-6565 toll free, or visit www.VESICARE.com.

What are the ingredients in VESIcare®?
Active ingredient: solifenacin succinate
Inactive ingredients: lactose monohydrate, corn starch, hypromellose 2910, magnesium stearate, talc, polyethylene glycol 8000 and titanium dioxide with yellow ferric oxide (5 mg VESIcare tablet) or red ferric oxide (10 mg VESIcare tablet)

Manufactured by:
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Marketed by:
Astellas Pharma, Inc., Deerfield, Illinois 60015
Marketed and Distributed by:
GlaxoSmithKline, Research Triangle Park, North Carolina 27709

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HIGHLIGHTS

APRIL 2006



ROSE TARLOW-MELROSE HOUSE

Outdoors, indoors, any season, every reason to luxuriate in the new outdoor collection from Rose Tarlow-Melrose House Textiles. Featured from top to bottom are Watercolor Stripe, Garden Twill in Atlantic Blue color, Eucalyptus, and Garden Quilt also in Atlantic Blue. All are 100% Acrylic, resistant to sun and water, weather, mildew, and stains.

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/EEKEND SHOPPER/EDDIE ROSS

IERE: Caravati's in Richmond, Virginia... WHAT'S THERE: Architectural salvage...
IAT EDDIE FOUND: Corbels he used for canopies above twin beds







with 40,000 square feet of items, Caravati's (www.caravatis.com), ABOVE RIGHT, is well organized—and the prices are good, too. They salvage about anything you can think of, from stained glass, ABOVE, to cobblestones. Eddie finds a wooden corbel rescued from a church.

THE FIRST THING I SAW when I drove up to Caravati's was half a clawfoot tub above the front door. I knew I was going to love it there. A friend of mine in Richmond kept telling me, "Caravati's, Caravati's, you've *gotta* go there." It's in a huge brick warehouse in an industrial park, and it's totally filled with ngs like chandelier medallions and decorative door knobs old bricks. People tend not to think of places like this en they're building or remodeling, but you can find all s of antique elements that will add a lot of charm to new ıses—make them feel like they have a little history, you w. I was scrounging through the shelves and saw a pair orbels that were rounded and hollow underneath. They once been part of the supports of a coffered ceiling in a church, but I figured if I turned them upside down I could do something really fantastic above a bed. So with the help of an upholsterer, I went way out and made two luxurious canopies for twin beds. We did these with big pinched-pleat drapery panels that were finished on the back and front, giving three inches to each pleat. We made 21 pleats. That's how you're able to get that rich feeling, using many, many yards of fabric. And also by hanging the panels so they puddle. Ours was 90 inches long and puddled about seven inches on the floor. You don't need to spend a lot to create this look—you can buy inexpensive fabrics at Wal-Mart or discount stores. A gauzy fabric would work well, too. It just involves inside-out sewing, like when you sew two sheets together and turn them inside out for a duvet cover, and making enough pinch pleats to give a lush volume. Anybody can do it, believe me. >



A fresh coat of paint makes all the difference: Eddie turned wood corbels from d brown to bright white with full gloss Matchstick (2013) from Farrow & Ball. He took old side table from a closet the *HB* offices and had pain matched to the brown speci in the canopies at Janovic Plaza. The canopies are upholstered with Fiorentina fabric and lined in Trilby, both from China Seas. The head and footboards on the Gustavian beds from Count Swedish are upholstered in Quadrille velvet. Bed linens from Frette. The robin's eg painting is by Eddie's friend John Matthew Moore; frame from Larson-Juhl.

MAKING A CANOPY BED

Sand the corbel, using very fine steel wool. Prime. Sand again. Paint with high gloss paint. Sand a third time. Apply second coat of paint. Screw in 21 eyehooks, evenly spaced, underneath. Secure corbel to wall with a heavy-duty picture hanger graded for at least 100 pounds. Use a curtain pin on each pin pleat. Hook fabric to corbel eyehooks (right). ●



Pendant
0718-01
Diamond
0.02 ct.
$225

Earrings
0521-03
2 Diamonds
0.01 ct. tw
$275



Pendant
0706-01
$123

Necklace
0802-01
$55

Ring
0101-03
$125

Earrings
0521-02
10 Diamonds
0.05 ct. tw
$425

Ring
0101-18
12 Diamonds
0.06 ct.
$450

Pendant
0718-02
8 Diamonds
0.04 ct.
$365

Necklace
0801-01
$45

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Earrings
0507-01
$83

Necklace
0825-01
$150

Ring
0101-08
Diamonds
0.03 ct.
$283

Bangle
0304-01
Diamonds
0.02 ct.
$260

TECHNOPHOBIA TECHNOTRASH

How do you throw out your old PC and cell phones without the world learning everythin about you? You won't believe how easy it is

PHOTOGRAPH BY ANTONIS ACHILLEOS

WE KNOW IT sounds too good to be true, but David Beschen of GreenDisk will pick up your obsolete technology and recycle it for you—safely and securely. Christine Pittel gets the story on how this service works.

What exactly is technotrash?

It's a whole new electronic waste stream that kind of snuck up on us and it includes anything from a CD to a PC. We produce it, and now we don't know what to do with it. Landfills are closing up. Some states like California and Massachusetts have already made it illegal to dump electronic items because they contain hazardous materials. And then there's all your personal information to be discarded. There's really no easy way to dispose of these things. GreenDisk is willing to do it for you.

And what is GreenDisk?

We're an environmental clearinghouse that makes recycling easy. We do full loop. We also make products. We take your electronic waste out of your home or office and recycle it.

How do I get my stuff to you?

Go online to greendisk.com. All you have to do is order our Technotrash Can, which is really a 1-by-1-by-3-foot collection box. Then throw all your CDs, DVDs, videotapes, inkjet cartridges, cell phones, pagers, PDAs, calculators, and Game Boys in there. Fill it up, put the mailing label and prepaid postage on, and for $30 it all goes away.

Is there a weight limit?

The Can holds up to 70 pounds. You basically won't be able to ship anything anywhere at that weight for that price.

What about PCs?

We've just started accepting computers. For those, you have to come up with your own box. But we'll be adding a computer box—with packing materials—very soon.

OK, it's all packed and sealed and labeled. Then what?

We pick it up. Few people will bother to recycle unless convenient and cheap, so we had to create a system that lized existing resources. We found one trucking comp that sends out tens of thousands of trucks every day that out full and come back empty: the U.S. Postal Service.

You've got to be kidding. You persuaded the post office let you use their trucks for recycling?

We went all the way up to the postmaster general.

But how will the postman know he's supposed to ring m bell and pick up my PC?

You leave a note in the mailbox. The rule is they must p up mail that's left for them. All you have to do is be will to not formally schedule the pickup. The deputy postma general was the one who suggested, put a note in the m box. We were thinking of all these fancy electronic thi to do. Oh, you mean just communicate with the pers What a good idea.

Does it work even in Manhattan?

New York is tough, because the carrier is on foot and c carry large packages. So our backup is FedEx.

It's great that all this stuff will be recycled or reused, bu it makes me a little nervous to think someone could be reading my old e-mails.

That can't happen if you give it to us, but it's a very real anxi Identity theft is the fastest growing crime in the U.S. W always had to watch out for our bank statements and a documents that we get in the mail, but now your entire lif on a disk. So GreenDisk will remove chips from cell pho And if you give us your computer, we take it to the leve a military wipe. We erase the hard drive seven times a then rewrite it. All your information is destroyed—physic completely. We guarantee it. ●



CHARTER INVITATION FROM THE PUBLISHERS OF HOUSE BEAUTIFUL

troducing

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ASK THE BAREFOOT CONTESSA/INA GARTEN

Loosening up guests... children at the table... place cards... one great dip...

Q

WHAT'S THE BEST SIZE TABLE FOR A DINNER PARTY?

A

I LIKE SMALL PARTIES. With 6 people, you can really get a conversation going. The ideal table for 6 or 7 is a 48-inch round, because everyone is equally engaged in the conversation. If people are a little crowded it feels even more intimate. For a bigger party, I don't love big round tables. We've all been seated at huge 60-inch round tables and there's probably a giant flower arrangement in the middle. It's impossible to talk across the table, so you're stuck talking to the two people next to you for the whole evening. For large parties, a rectangular table works best—but be sure it's not wider than 30 to 36 inches so guests can talk across the table.

If you have a 48-inch round table anywhere in your house, think about having your dinner party there, even if it's in the study or the living room. Why does the party always have to be in the dining room? If I don't have the right table in the house, I'll call my party rental company and ask them to deliver a table, folding chairs, and a pretty cloth. It's not only easier for setting up, but after the party's over, I don't need to wash and iron the cloth. How easy is that?

Do I need to make place cards?

I don't think it's necessary to make place cards for a small party, but I do think it's important to have a seating plan. While we're having cocktails, I'll decide who are the two most talkative guests that evening and seat them opposite each other, which keeps the conversation flowing. If the two most talkative people are seated next to each other, the conversation ends up being on one side of the table and the other side is totally left out. As we're sitting down, I'll say, "John, why don't you sit next to me and Jean, why don't you sit next to John?"

By the way, I ignore the traditional "boy/girl/boy/girl" seating. We have different conversations with men and women. If you seat your guests boy/girl/girl, everyone gets to sit between one of each. Don't you think that's more fun?



Send your questions to inatorf@hearst.com. Watch Ina on Food Network's *Barefoot Contessa* (check www.foodtv.com airtimes) or visit her website, www.barefootcontessa.com.

I have too many people to seat them at a table. Is it all ri to have them eat dinner on their laps?

Years ago, I considered buying a house that was on the railr tracks. I asked a friend if it was a bad idea and he said, "" only reason to buy a house on the railroad tracks is if you c buy one that's not on the railroad tracks. And that's a perfe good reason." The same is true for eating dinner on your If you need to invite more people than you can seat at ta and you just can't afford to rent them, serving dinner on y lap isn't ideal, but it's just fine. However, you'll want to plan menu carefully. First, serve things that don't require a knife fork—think about juggling utensils and a glass of wine w keeping up a conversation. Not easy! Second, I wouldn't n something that was soupy or had a messy sauce so you w end up with beef Bourguignon on your living room rug, your friends won't be dripping clam chowder on their p clothes. Finally, I wouldn't make anything that had to b

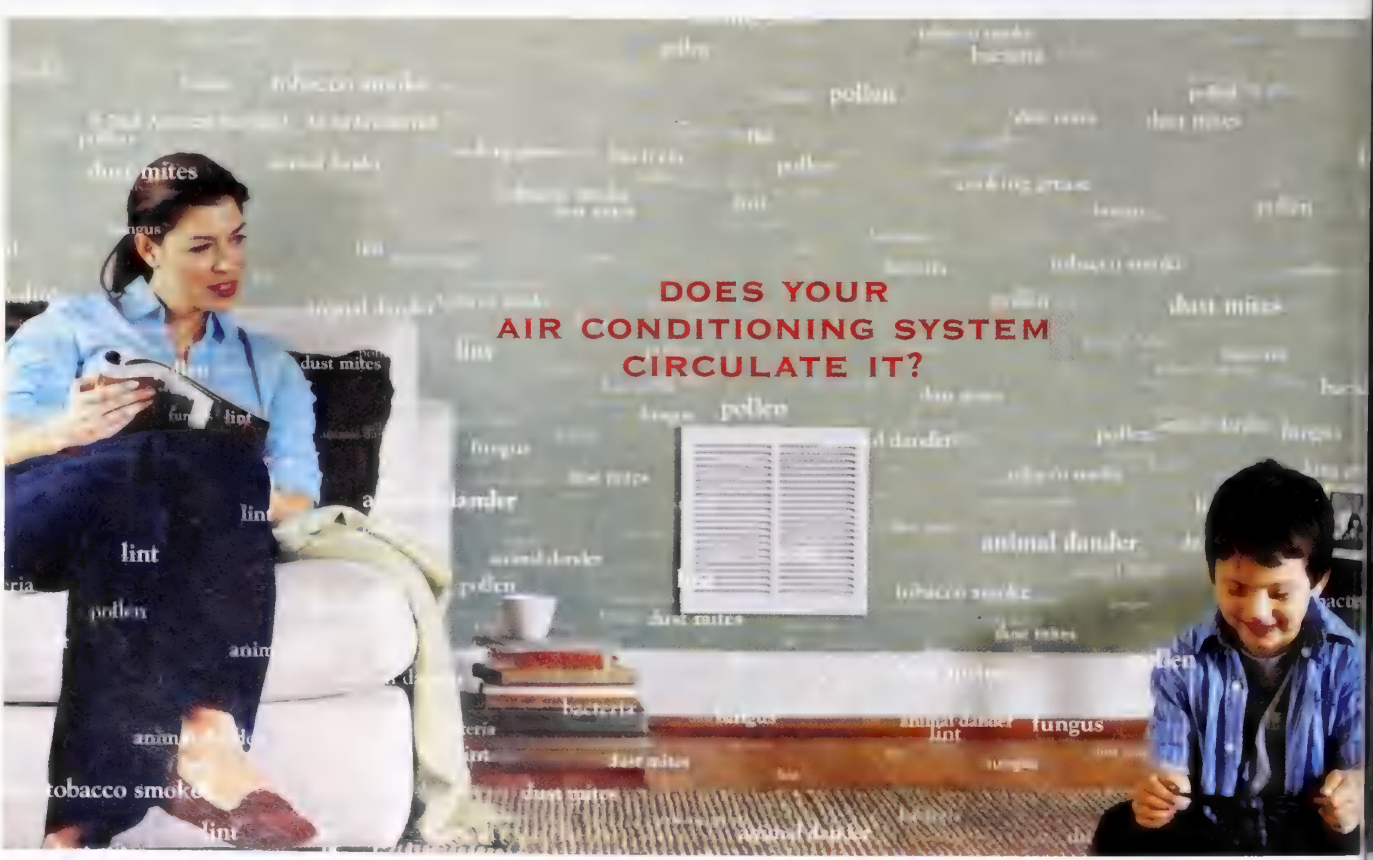

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served piping hot, because everyone won't be eating dinner at exactly the same time. I might serve room temperature food like grilled salmon and orzo with roasted vegetables. On a cold wintry day, maybe something that stays warm, like lobster pot pie or lasagna with turkey sausage.

I'm having 30 people for a fund-raiser at my house and no one will know each other. How can I be sure it'll be fun?
It's true, these are the hardest parties to get off the ground, particularly because even you won't know some of the guests. I've done some of these parties myself and the key is getting people engaged with each other as quickly as possible. I'll set out all the drinks on a table in the living room, so when people arrive, they can fix a drink for themselves and then they can help another guest. It's a good way to get people to start talking. I might serve appetizers on trays and ask one of the guests to pass them so they will meet everyone. But most of all, dinner is the key. I seat the guests at small tables of 6 to 7 (48-inch rounds, of course) so they can really talk. Next, I serve a casual family-style meal on big platters right in the middle of the table so everyone can help themselves. I particularly love to serve food that people eat with their hands, like steamers or platters of fried chicken and cornbread. Bottles of wine and Pellegrino water are right on the table. Every is relaxed, they're serving each other, passing wine, and a terrific way for people who don't know each other to s to connect.

What if people ask to bring their children to a party?
Except for holidays, I don't think children belong at an a party—and I'll bet the children agree! I don't know an year-old who wants to sit through a conversation about I If only one friend asks to bring their children, I'll make th peanut butter and jelly sandwiches and have a stack of mo for them to watch in a room nearby while we have our p If lots of guests want to bring their children, I'll hire a b sitter and make a big bowl of mac and cheese so the kids have their own party in another room. It's a terrific way the adults to see their friends and not feel guilty about l ing the children at home.

It doesn't show much imagination to bring flowers or wi when you're invited to dinner. What's more interesting?
There's nothing wrong with bringing flowers or wine, bu how you deliver them that can make a difference. It's awk for a hostess who's greeting guests at the door to be hand



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rgeous bouquet of flowers that needs arranging. In France, ople often give flowers but have them delivered either early e day of the party or the day after, so the hostess has time arrange them. When it comes to wine, as with any other t, I never bring something that the hostess feels she has to ve at the party. I might bring a bottle of my favorite wine Champagne, but it's never chilled so she knows to save it another occasion. But I actually prefer to bring something e hosts can enjoy the next morning, such as a pretty bag ed with homemade granola, or a homemade coffee cake d a can of Barefoot Contessa coffee. Or I make big batches orange marmalade to bring as hostess gifts. It's personal, it's t extravagant, and it shows that you really appreciate the ort that it takes to organize a party.

ometimes takes me more time to make the hors euvres than the dinner. Do you have any quick ones?

ways make just one thing for hors d'oeuvres and it's some- ng very simple. Lately I've been making this Green Herb p recipe (so easy) and serving it with fresh vegetables and low corn chips. This was one of the most popular things ever made at Barefoot Contessa, and my friends love it. I pe you will too! ●

GREEN HERB DIP

MAKES 2 CUPS

- 8 ounces cream cheese at room temperature
- ½ cup sour cream at room temperature
- ½ cup good mayonnaise, such as Hellman's
- ¾ cup chopped scallions, white and green parts (3 scallions)
- ¼ cup chopped parsley
- 1 tablespoon chopped fresh dill
- 1 teaspoon kosher salt
- ¼ teaspoon freshly ground black pepper

Place the cream cheese, sour cream, mayonnaise, scallions, parsley, dill, salt, and pepper in the bowl of a food processor fitted with the steel blade. Pulse 10 to 12 times, until just blended but not puréed. Serve at room temperature.



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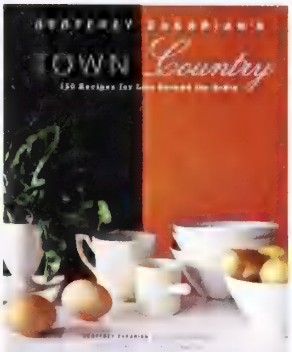
TRANE

It's Hard To Stop A Trane.



COOKBOOK/DEVON S. FREDERICKS

Do restaurant chefs know what women really want? Our reviewer opens Geoffrey Zakarian's Town/Country and discovers some excellent recipes



I AM PREDISPOSED to dislike cookbooks written by restaurant chefs. Restaurant recipes ra translate into anything you are likely to be able to serve your family for dinner on a regu basis. But snooping around in Geoffrey Zakarian's *Town/Country* (Clarkson Potter, $38 couldn't help but notice how many recipes seemed accessible and enticing.

Zakarian (pictured above) is the owner of the two restaurants named in the title of book, and he does seem to have his feet planted close to the ground. Most of the ingredie are available in supermarkets, and he provides a short list of mail-order sources for the hard find ones. In his thoughtful introduction, Zakarian says, "Consider the purchasing stage p of the entire process. . . ." He's right; it's hard to make a good dinner starting at 6 o'clock.

I chose recipes with short lists of mostly easy-to-find ingredients, and on a day whe knew I had time to be thoughtful, went to work. Still they were more complicated than I anticipated. Each recipe is, in fact, several small recipes, and there were moments whe didn't seem likely that it would all come together. But it did. Make these recipes the first t for an uncritical audience and you will have, for the future, recipes to impress visiting di taries. In addition to the recipes reprinted on the following pages, I made the broccoli so and the wonderfully easy Raspberry & Honey Crisps. I think this is a book worth owning you like the thrill of a modest challenge in the feed-your-family sweepstakes. >

4 really bad reasons why parents don't talk to their kids about drugs:

1

Your kids would never do drugs.

Oh, come on. High school kids are exposed to drugs every day. Even grade school kids are at risk. Fact is, the average age of kids first trying illegal drugs is under 14. And every day, nearly 5,000 teens try pot for the first time.

2

It's hypocritical because you did some drugs when you were a kid and you're okay.

What you did back then doesn't matter. Because drugs today are nothing like when you were young. There are far more of them and many that are much stronger. Even pot. Reliable evidence shows it's twice as powerful on average than it was 20 years ago, with twice the concentration of THC, the chemical that affects the brain. Add all the new stuff like crack, ecstasy, meth, and whatever you did as a kid was nothing much compared to today.

3

Talking to your kids doesn't do any good.

Not true when it comes to drugs. Kids whose parents get involved with them are 50% less likely to do drugs. It may not seem like it, but they want to know you care—and you will be getting through to them.

4

Your kids know more about drugs than you do.

Sure they do. Isn't that part of the problem? You've never heard of most of the stuff they know about. But you can find out what you need to know on our web site. Not just about drugs but also how to talk to the little you-know-whats.

Need Help? Get Help! www.drugfree.org

The Partnership for a Drug-Free America



ZITI WITH ARUGULA PESTO AND CRISPY PROSCIUTTO

SERVES 6 TO 8

¼ pound thinly sliced prosciutto
1 pound arugula, thoroughly washed and trimmed of large stems and damaged or yellowed leaves
1 cup extra-virgin olive oil
1 small clove garlic
2 tablespoons toasted pine nuts
1 tablespoon unsalted butter
½ cup freshly grated Parmigiano-Reggiano
1 teaspoon kosher salt
1 teaspoon freshly ground black pepper
2 pounds ziti or other dry pasta

1 Preheat the oven to 200°F.

2 Line a baking sheet with parchment paper and place the prosciutto in a single layer on top. (Make another layer of paper topped with prosciutto if necessary.) Place the prosciutto in the oven until it is crisp, about 40 minutes. Remove from the oven and reserve, uncovered, in a cool, dry place.

3 Bring a large pot of salted water to a boil over high heat. Prepare an ice-water bath. Stir the arugula into the boiling water and blanch until it is bright green and tender, about 30 seconds. Drain the arugula, immediately refresh it in the ice water, and set aside, covered with a towel.

4 In a blender, combine the oil, garlic, pine nuts, Parmesan, butter, salt, and pepper. Purée on high until all the ingredients are thoroughly combined. Turn off the blender and stir in the arugula with a spoon. Pulse the blender several times on high speed for intervals of about 10 seconds, until the arugula is fully incorporated into the oil mixture. (Take care not to leave the blender running so long that the pesto gets hot and melts the cheese.) In > *continued on p. 5*

DEVON MAKES THE PESTO

I was not exactly looking for a new pasta recipe, but I just happened to have everything needed for this one on hand (another example of how user-friendly this book is), so I decided to try it one night when everyone was hungry and in a hurry. Zakarian makes a good point about traditional Genoese pesto: too much garlic, too much oil, and an end result that is often plain too much. Here he reduces the amount of garlic substantially;

not a bad idea, but in replacing the basil with arugula, I think he makes a mistake. The intensely fragrant oils in basil are for me what pesto is all about. Call this "Pasta with Arugula" and I'm happy to make it as a new salad-delivery system for my children, but I think I still want my pesto to be about basil.

I had no problems putting this recipe together, though I could not get the sauce to emulsify. It remained oily with green bits floating around in it. When I poured the sauce over the pasta, I found that the arugula [illegible] had become hopelessly twisted [illegible] blades of my blender, making [illegible] for the blender to do its job.

Chopping the arugula after its ice bath probably would have prevented this. I scooped the arugula out of its pot of boiling water with a slotted spoon and used the same water to cook the pasta. The crispy prosciutto was easy, and you could probably skip the parchment paper.

My kids loved this pasta (they never noticed that it was salad in disguise) and had it again reheated for lunch, but what that usually really means is that it's bland. Lots of freshly grated Parmesan and black pepper help, but I think it wouldn't hurt to add a few sprigs of basil the next time I make this.

IUSSELS IN A POT
VITH KAFFIR LIME AND
OCONUT BROTH

RVES 6



R THE KAFFIR LIME BROTH

tablespoon vegetable oil
shallots, sliced thin
Pinch of ground turmeric
dried kaffir lime leaves (see Resources, p. 126)
tablespoon black peppercorns
Kosher salt
tablespoon coriander seeds
Juice of 2 limes
cup sweet white wine
cup dry white wine
quart Fish Stock (recipe in book)
cup coconut milk
cup heavy cream
Freshly ground black pepper

R THE MUSSELS

Garlic Butter (recipe in book),
or ¼ pound (1 stick) unsalted butter
pounds P.E.I. mussels, well rinsed
cloves garlic, sliced paper-thin
Leaves of ½ bunch of cilantro, chopped
Leaves of 1 bunch of flat-leaf parsley, chopped
medium tomatoes, peeled, seeded, and diced
Sea salt and freshly ground black pepper
Toasted baguette slices, for serving > *continued on p. 58*

VON TRIES THE MUSSELS

rd-to-find ingredients are not my ng, and I never would have even empted this recipe, except I knew ere I could get good fresh fish ck. I'd already accepted the kaffir e leaf challenge, and P.E.I. (Prince ward Island) mussels or their rela- es from New Zealand seem to be ilable with some regularity in good rkets with fish departments.

I suggest assembling all the other redients before you start cook- ; I wasted a lot of time rummaging und in my cupboards. I added the meric because I happened to have nd omitted the coriander seeds cause I didn't. I don't think the tur- meric makes much of a difference, but I do think I made a mistake omitting the coriander. It would have added another layer of complexity to the sauce.

Half a cup of sweet white wine was not available—open a good bottle of sauterne to reduce ½ cup of it to noth- ing? And what was I going to do with the rest of the bottle? Instead I used more white wine and two brown sugar cubes. I also would have liked a little fire in the broth and will add some red pepper flakes the next time I make this.

The step involving the garlic butter seemed like a lot of work so I took a short cut, mincing the 2 cloves of gar- lic and sautéing them in 1 tablespoon of butter before adding the mussels to the pot. I also substituted a pint of cherry tomatoes cut into quarters for the 2 tomatoes. (Forget about peeled and seeded!) My P.E.I. mussels had *no* taste, but I think that was just bad luck.

All said and done, I loved this recipe, with its sweet, sour, coconuty flavors. Serve big bowls of mussels with warm crusty bread and a green salad to your family, but think about serving smaller bowls with more broth and fewer mussels (maybe take some out of their shells) as an elegant first course for a special occasion. Follow it with something very simple: a whole grilled fish or a roast capon with lots of steamed vegetables.



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COOKBOOK

ZITI WITH ARUGULA

continued from p. 56

between pulses, stir the pesto to m sure it is puréed evenly.

5 Place the pesto in a bowl cover t with plastic wrap to avoid discolor and reserve in the refrigerator; it w bright green for about an hour if p covered. (If you plan to keep the p longer, pour a layer of olive oil on seal the container; stored this way pesto will keep for more than a we

6 Bring a large pot of salted water over high heat. Add the pasta, adju heat so it maintains a steady boil, a stirring occasionally, until it is don taste, 10 to 12 minutes. (The best d test for pasta is to taste a piece; wh begins to become tender but is stil chewy, it's done.) Drain the cooke and transfer immediately to a large Add the arugula pesto and mix gen the pasta is well coated. Crumble of crispy prosciutto on top as a garn serve immediately in warm bowls.

MUSSELS WITH LIME

continued from p. 57

1 Prepare the Kaffir Lime Broth: H oil in a medium saucepan over me heat. Add the shallots and cook, sti frequently, until they begin to softe 3 minutes. Add the turmeric, kaffir leaves, peppercorns, 1 teaspoon sal coriander seeds, and cook until the are translucent, about 3 minutes m the juice of 1 lime, and the sweet a white wines. Raise the heat to medi and simmer the ingredients until t almost dry, about 20 minutes. Add stock, reduce the heat to medium, mer until reduced by half, about 2 Pour in the coconut milk and crea again reduce by half, another 20 m so. Season the broth to taste with s pepper, then add the remaining li Pass it through a fine strainer and r

2 Cook the mussels: Melt half the butter in a large heavy pot over me heat. Add the mussels and the garl stirring, for about 1 minute, then p the strained broth. Cover and cook mussels, lifting the lid from time t to stir, until they open, about 7 mi Discard any unopened mussels. A remaining garlic butter, the cilant ley, and tomato and mix well. Seas salt and pepper to taste. Spoon the and broth into bowls and serve wa toasted baguette slices.

chonbek Enters Arts Award Hall of Fame



Jasmine with jet crystal

nbek won the Arts Award this ry at the Dallas Super Market manufacturing category of ng fixtures.

since 1870 in Bohemia, was able to demonstrate a unique history of innovative design spanning centuries.



is with colored crystal and rock crystal

ive-time winner, Schonbek ed the prestigious Arts Award of Fame.

rts Award is the premier nal awards program for the accessories industry.

king history ce 1870

nts were judged on company y and philosophy, among factors.

chonbek company, which has making crystal chandeliers

Changing the crystal landscape

The judges gave heavy weight to company differentiation – or how a company sets itself apart from the competition.

According to one retailer, "Schonbek has changed the crystal landscape in our industry." Another called Schonbek "the company all the others are measured by."

In recent years, Schonbek announced a "trend to tiny" with a new collection of tiny crystal chandeliers, revived rock crystal chandeliers, reinvented colored crystal chandeliers and revolutionized the high-tech lighting market with a new collection called Geometrix™

Original design as a way of life

"Schonbek is absolutely the design leader," an industry observer said. "While most manufacturers are recycling the same styles, Schonbek is always charting a new course."

Schonbek's product submission to the Arts Award was Genesis, a colored crystal chandelier inspired by the Tree of Life.

Other products in the Schonbek presentation included Jasmine, a contemporary chandelier formed of rare optic crystal, and Versailles with rock crystal, a reinterpretation of a seventeenth-century style.

"It's a blessing to be involved with a company that's creative," said President & CEO Andrew Schonbek, "and to be recognized for creativity is a wonderful thing. I'm very thankful for this recognition, and encouraged by it."

Schonbek is the first manufacturer of lighting fixtures to enter the Arts Award Hall of Fame.



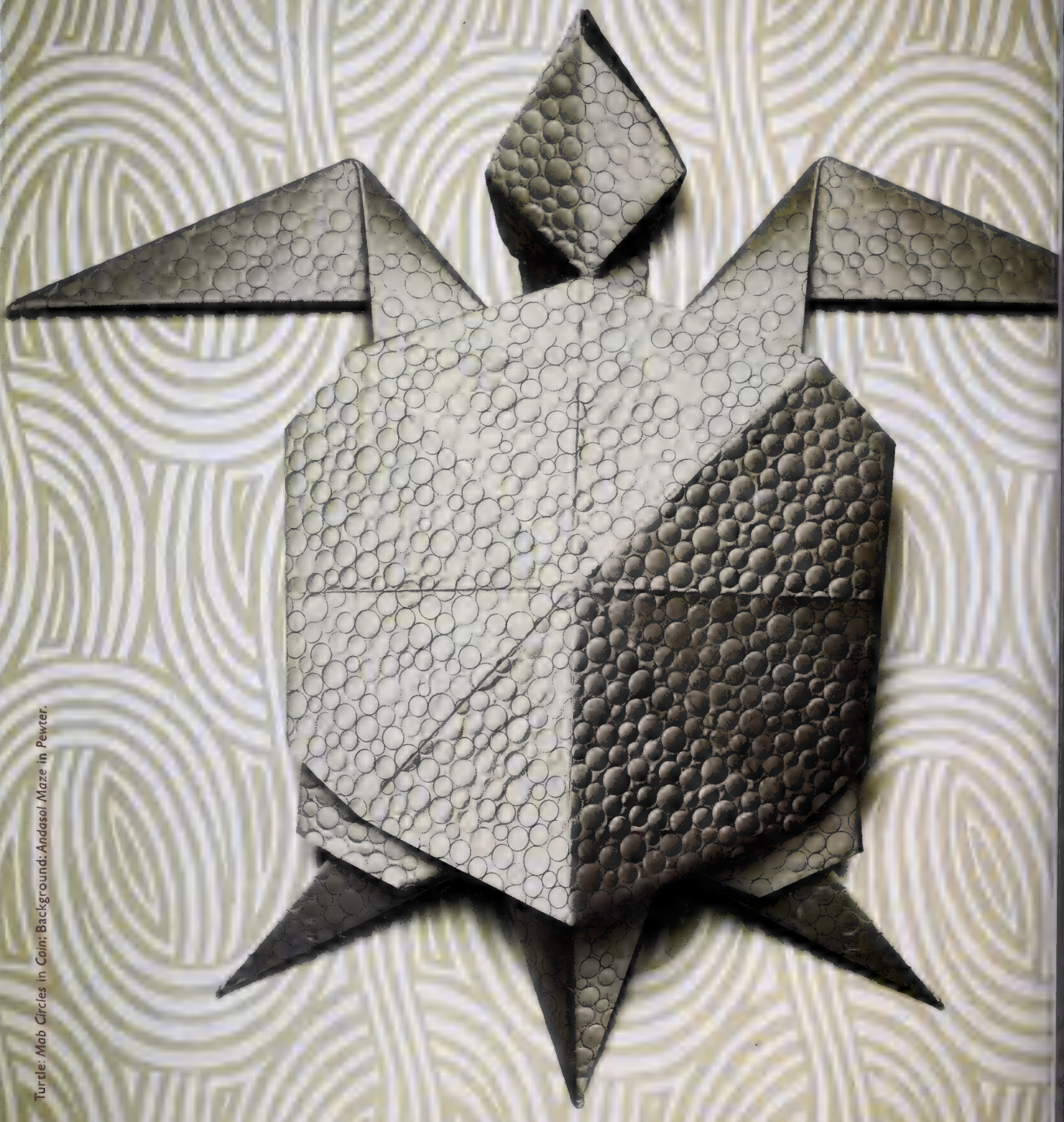
Versailles with rock crystal

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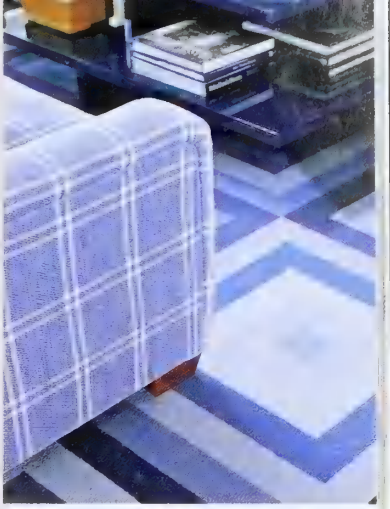


Turtle: *Mob Circles* in *Coin*; Background: *Andasol Maze* in Pewter.

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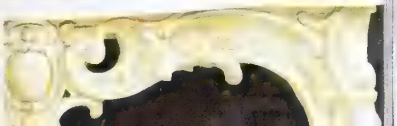
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THIS MONTH'S *House Beautiful* asks What is taste? and I can guess what you're expecting: We're going to tell you what good taste is and what bad taste is. Actually, we're going to do just the opposite. Good taste, another editor of this magazine wrote decades ago, is "the original sticky wicket." It's a moving target, a total mystery. The great thing about American style is that we really are free to live any way we want, so why would anybody even think about good taste? But we do. It's always there, somewhere in the back of the mind. In this issue, you'll find no judgments. All we want is to have a little fun with the subject. All in the best of taste, of course.

STEPHEN DRUCKER, EDITOR IN CHIEF



INTERIOR DESIGN BY McALPINE BOOTH & FERRIER INTERIORS

INTERVIEW BY CAROL PRISANT

PHOTOGRAPHS BY ERIC PIASECKI

WHERE IS taste HEADED

ABOVE: In the darkened vestibule of a New York maisonette, a snow-white photograph of an almost invisible Buddha "makes guests re emotionally." OPPOSITE: Keenly edited, "traditional" epitomizes taste now. Sofa and hexagonal table, Dennis & Leen through H



IN THIS DAZZLING MANHATTAN MAISONETTE, interior designer Ray Booth mixed grandeur with practicality, added a lot of heart, a little bit of humor, and a touch of spirituality. Could this be the future of design?

CAROL PRISANT: ***This apartment is absolutely the last word in cosmopolitan. Who lives here? Don't tell me there are children!***

RAY BOOTH: My clients are a very sophisticated couple who were combining households, and yes, they have a 16-year-old girl whose friends say she has "the coolest house in town."

Did you use any of their old furniture, or is everything new?

We only kept eight to ten pieces.

That's not much. They must have really loved and trusted your taste. Is it basically the same as theirs?

Mmm . . . taste. That's a hard thing to define, but okay, the wife loves contemporary European, and my own taste runs towards the very modern with something, I hope, that's spiritual and ethereal in it. I crave simplicity, but saying that, I love a dichotomy, too—crashing something modern into something baroque. And we sure shared that dichotomy thing! I actually think that's what's made this a sort of a romantic, shading-into-sexy, space. We try to make our work hard to describe, though, because that way everyone gets to take away from it his own sense of discovery.

Speaking of crashing into things: usually, before you get to the front door of a New York apartment, you go through a lobby, take an elevator, and walk down a hallway. This one opens right onto the sidewalk and is more or less underground. How did you handle such an unusual, abrupt transition?

We try for tension in a lot of our jobs, and we knew we wanted drama and tension here. So when you come from the brightness of the Manhattan street, we thought you should feel the compression of that small entry space, and because there should always be surprise and joy in the arrival sequence, we made that entry dark, knowing it would be followed by that amazing two-story living room.





...nt blue painting by Yayoi Kusama is very subtly echoed in the sofa pillows and the blue-and-white ceramics. A gigantic, yet lacy, French chandelier is "magic at night." Note the different heights of the coffee tables, one of the room's many subtle asymmetries.







SITE: A dark refectory table, by the interior designer, is an excellent foil for creamy upholstery and a centerpiece of ostrich eggs bone accessories. ABOVE: A photograph by Elisa Sighicelli seems to grow out of the rough-hewn limestone console by Caché. TOP: Two arched doorways are visually connected by an italianate urn—an inverted arch itself.



Asian, contemporary, and European furnishings in a monochromatic palette create a modern, "fusion" look. Side-by
stools by Cindy Jordan. DEPOSIT: In the same room, Thai temple finials as art, and a pair of "saddle" stools by desi



mmediately after that tiny tiled street-level foyer, you led to use very light carpets. Why did you do that, nore important, how do they stay clean?

new that luminescence would be really important because partment is essentially underground, and that's why we light carpet. But we did very careful positioning by put- he traffic paths through the sitting room—which comes after the foyer—*between* the carpets.

lso used a little nest of tables instead of a coffee table at room.

e often use benches or nest tables rather than coffee tables. on't like coffee tables because they're so immobile.

ce there are a number of Asian objects here. But there veral Continental things, too. What would you say yle of this apartment is?

it's probably a combination of Palladian, French, and Asian.

arched windows with the lacy grilles in the living are phenomenal. But what about privacy?

raperies on either side are tall and look elegant, but they'd work if you tried to pull them, because they wouldn't ck right. So for nighttime privacy, we put in low shutters letely upholstered in an off-white fabric.

's a big armoire to the right of the fireplace. Is it an ne, and what do your clients put in it? The TV?

's actually a reproduction, and holds the dining room leaves and some of the less attractive books.

where did you find that giant chandelier?

s a French antique. My client went shopping in France, ne a digital photo, and I said 'Grab it.' It's magic at night.

dining room table is pretty imposing, too. How do eople eat there alone?

sed that table on other jobs. It's not precious or too formal, still has substantial gravity. And the thing that's great about g a long refectory table is that it's narrow. And because it's w, two people can sit facing each other at one end.

's that unusual chandelier above it made of?

that thing. It's a marble panel, carved in India, and igh my client really likes the idea of layering one ethnic- r another, she kept thinking of round crystal chandeliers. n I found this one, she immediately saw how it comple- ed the architecture and the painting.

's a large photo of a gravel drive and trees on the too. Why did you flank it with black lampshades?

an interesting photograph. It has an electric light behind ece of sky that seems to make it luminesce. Those lamp s add tension, and punctuate it, I think. Like eyeliner. For me reason, we painted the window mullions brown.

What was the plan for the kitchen?

We wanted an aged, casual feeling there, with distressed finishes. The ceiling is pecky cypress, which looks sort of ravaged and fits in with my client's being Italian and me being Southern. We both like decadence! The center island is oak treated with ammonia and wire-brushed to pull out the grain.

In the breakfast area you've put a banquette backed by lattice. What made you choose lattice for the wall there?

There's a beautiful terraced courtyard with a window into this room. Since this is a really dark interior space, it was a good place for us to get the "terrace spirit" into the apartment. We put artificially aged mirror behind it to get a little reflection from that terrace in summer.

Why are the two stools at the little dining table in this space different? And why didn't you use chairs?

Chairs have arms, which would have visually blocked a space that's basically a transition between rooms. And they're not the same because that would be too easy!

And can you explain why you chose that antique dog painting for the study? There's nothing else on the walls here that's so obviously antique.

This is the room that's most about family, and that painting was in the husband's own family for a long time. We did reframe it in a more contemporary frame, and we hung it off-center. I like it because it reflects the emotional content of the room.



ABOVE: The kitchen is an [illegible] table by Dennis & Leen [illegible]. Charles, Turin chandelier by Dessin Fournir through Jerry Pair Associates. OPPOSITE: Bre[illegible] is the study, with an antique dog painting on a planked wall, seen in detail on the co[illegible]





RANCES SCHULTZ: Normally when I think of the term "irrational exuberance," I think not of Alan Greenspan or the Internet bubble, but of you two. And yet this project is almost on the calm side. Almost, mind you . . .

WILLIAM DIAMOND: We do a lot more than anybody realizes. We have a book coming out in September, and I think people will be surprised at the diversity, from very traditional, to crazy-wild modern. But in the last few years, people are asking for much more contemporary. **Is this simply the evolution of your own work, or does it herald a broader trend in popular tastes?** DIAMOND: Oh, it's a major trend. We just did a line of modern wall-to-wall carpeting for Stark and it's selling like they're giving it away. ANTHONY BARATTA: I think a lot of people all of a sudden said, Yikes, we're in the 21st century, let's start living like it. **Like the client on this Long Island project?** DIAMOND: Yes. He had always lived with traditional but he had this young architects' firm, D & D Harvey, design a house for him that's modern, reminiscent in some ways of Frank Lloyd Wright. Tony and I did the interior architecture, guided by how he wanted to live. **Meaning?** DIAMOND: The client had requested the space be very loftlike. We also specified lots of stone in a nod to the Wrightian tradition. And then we planked all over. Every room except the bedrooms is planked, walls to ceiling. We hate Sheetrock. Allergic to Sheetrock. **Planking always looks so—what?—substantial, in an honest, elemental sort of way. Is it horribly expensive?** BARATTA: It's expensive, yes, but not crazy money. **And then you decorated it, bringing with the modern spirit of the house. But did you . . . you had a choice?** DIAMOND:



oes Taste Have to Mean Safe?

INTERIOR DESIGN BY DIAMOND BARATTI

INTERVIEW BY FRANCES SCHULTZ PHOTOGRAPHS BY ANTOINE BOOTZ



PRECEDING AND THESE PAGES: Two seating areas of the living room in a Diamond Baratta–designed house in Bridgehampton, New York. Taking cues from 20th-century art and fashion, the designers created a custom rug inspired by a Josef Albers painting and windowpane check upholstery echoing a vintage Balenciaga coat. Lacquered coffee tables and leather and mahogany chairs are also Diamond Baratta designs. Dining chairs are [illegible] in Orkney Island, Scotland, to the designers' specifications and [illegible] measurements. Dining table and lantern also custom.



BARATTA: Something you see a lot of these days is a mix of all sorts of crazy pieces thrown together—and calling it decorating.

DIAMOND: ...a feeling that if you just sort of combine interesting and quirky things that it will come out all right. This project is completely different from that. The whole thing was designed before anything was ordered. Everything is one gestalt. It's all thought through.

Taste is not an accident.





The foyer rug, is that a blow-up of a section of an Albers painting? You guys are great at that blow-up thing.

BARATTA: Yes, and it just happened because we learned our rug maker could braid in squares. It's actually an old-fashioned hand-braided rug.



Oh no, you can't deny it. When a house is tastefully done it always takes into consideration the architecture. BARATTA: It's all about making it an integrated whole. **So taste has to do with a certain stylistic congruity? Elaborate on that "tastefully done" part.** DIAMOND: There also has to be a sense of quality in the materials. **And a sense of thoughtfulness in putting them together?** BARATTA: Yes. Another thing that helps in the taste department is the colorations. **Were these colorations the client's directive?** BARATTA: Totally. He loves blue and yellow. And a controlled color palette like this actually helps in an open-plan house. **Because . . .** BARATTA: Because it helps the space to flow. And although the space flows "modern," modern is really not the overall feeling. It's much softer than that. There's a clean, new freshness about it, but the house has a comforting familiarity. DIAMOND: When you walk in it feels friendly, and those are the warm, traditional touches. **You mean touches like the wonderful lanterns and light fixtures, and the straw-backed wing dining chairs?** DIAMOND: Those are Orkney Island chairs we design and have made in Scotland exactly tailored to our clients' bodies. **Good heavens, really? And then there's that great grandmother-on-steroids rattan furniture in the sunroom.** BARATTA: We designed that, too. The arms are completely flat and wide enough to put food and drinks on. **Those coffee tables: I count four, all absolutely massive and design statements in themselves. It's the revenge of the killer coffee table!** DIAMOND: Ron Seff made them. They're the most beautiful lacquered wood. We designed them all. **What about the tables in the library and the sunroom?** DIAMOND: Mostly from previous designs. The one in the sunroom is new—we designed a compass rose in the center. Isn't it beautiful? The armoire we designed as well, to hold the television. **It's starting to sound like you designed everything in the house.** DIAMOND: You know what? We just about did. Everything but the kitchen stools and the antique table in the foyer. **The rugs are another standout, and very Diamond & Baratta.** BARATTA: We've been working with a lot of designs from 20th-century paintings. How can you go wrong? **With a hideous painting?** BARATTA: True. **How about the library rug?** DIAMOND: That rug is one of my favorites we've ever done. It's a patchwork of classic menswear fabrics—tattersall, houndstooth, glen plaid—all blown up. **Accented by the dash of leather chairs and a windowpane-checked sofa.** DIAMOND: You know the arm of that sofa Tony designed as a bookcase. That's the actual arm of the sofa. **Very handy. You really might want to think of doing this professionally.** BARATTA: Also the living room fabric is spectacular, specially handwoven—DIAMOND: From a Balenciaga windowpane check coat, and very blankety. BARATTA: Like horse blankets. **Was that intentional?** DIAMOND: Oh yeah, totally the look we were going for. The house sits on a polo field. I mean right on the field. You're sitting there and you push the power button on the [illegible] and boom, it's the set from *Pretty Woman*. PRODUCED BY DORA [illegible]





An informal dining area overlooks the polo field. Director's chairs are DB designs, based on a classic Jean-Michel Frank design, with child-friendly leather seats. The checked fabric backing is an idea dating from 18th-century France.





The "paint chip" headboard was seven shades of blue leathers from three different manufacturers. The pair of circa 1960 cerused oak chests with leather pulls was made by Thomas Moser. All designed by the architect. The master bath's [illegible] carved vanity and stainless tub echo the shape of the [illegible] room. Le Corbusier chair from Cassina. FOR MORE DETAILS, SEE RESOURCES.

t else is magnificent to you about this house?

MOND: The master bathroom is my favorite. It's the most modern room in the house, so chic you could die. The ceiling is 15 feet high, and it's in a villa, which is very country traditional. But juxtaposed with that is this huge all-glass shower, an undulating less-steel vanity, and a super-sized steel tub. Tony and I even designed hurricane- tern sconces so the client could spend time with friends in the bath by candlelight.

ATTA: Bill, I don't think it's more than one friend.

What is good taste

I have the simplest tastes. I am always *satisfied with the b*

OSCAR WILDE (1854-1900)

I don't believe in the good taste/bad taste thing. It's like being in or ou and I think it's all stupid and snobby. *I don't believe in taste—only in personal likes and dislikes*. . . . You should like what you like and t heck with anything else. BETSEY JOHNSON, DESIGNER, 1973

MRS. HENRY ("SISTER") PARISH (1910-1994), DECORATOR, 1985 I AM TAST

Could we teach taste or genius by rules, they would no longer be taste and genius. SIR JOSHUA REYNOLDS, ARTIST (1723-1792)

PABLO PICASSO (1881-1973) "*Ah, good taste—what a dreadful thin*

I tried good taste, but the strain was too much for me. MASON COOLEY, U.S. APHORIST (B.

HOUSE BEAUTIFUL, 1946 We acquire the tastes of the *social group* to which we desirous of belongi

Sometimes *it's more important to be human* than to have good tas

BERTOLT BRECHT, PLAYWRIGHT (1898-1956)

SIR HUMPHREY WAKEFIELD, PRESIDENT, MALLETT & SON, 1973 *Taste, I think, is a form of sensitiv*

You can have an aptitude for it, like a potential for playing the piano, you will never be a great pianist unless you do your finger exerci

Good taste is the worst vice ever invented. DAME EDITH SITWELL, WRITER (1887-1964)

JOHN McGUIRE, PRESIDENT THE McGUIRE CO., 1973 Good taste is an elusive thing, and def any universal definition because one man's caviar and *Champagn another man's couscous and goat cu*

[Editor's Note: We cannot t pass that couscous and goat cheese are now as respectable as Champagne and caviar.]

Vhat is bad taste?

e discovery of the good taste of bad taste can be very liberating.
SUSAN SONTAG, "NOTES ON 'CAMP'," NOTE 54, *AGAINST INTERPRETATION* (1966)

Cheap ugliness is bad enough, but *costly ugliness is a crime.*
BEAUTIFUL, 1904 ("THE POOR TASTE OF THE RICH")

my estimation, the only thing that is more to be guarded against
ın *bad taste is good taste.* RUSSELL LYNES, CONFESSIONS OF A DILETTANTE, 1966

JOE ORTON, PLAYWRIGHT (1933-1967) The kind of people who go on about whether a thing is in good taste invariably have very bad taste.

San Francisco, vulgarity, 'bad taste,' ostentation are regarded as a
ıd of alien blight, an invasion or encroachment from outside.
Los Angeles, there is so much money and power connected with
entation that it is no longer ludicrous: it commands a kind of respect.
PAULINE KAEL, FILM CRITIC (1919-2001)

HOUSE BEAUTIFUL, 1897 Money and taste frequently move in inverse ratio.

ittle bad taste is *like a nice dash of paprika.* DOROTHY PARKER, WRITER (1893-1967)

LTER HOVING, CHAIRMAN TIFFANY & CO., 1973 One way to isolate a good design from fashion
ıd is to evaluate an object as you would a person. Is it interesting and exciting? Is it honest and sincere? Or is it banal, insipid, cute,
ɔid, or even silly? *Or just dull and boring, destined to be forgotten?*

e *success of a room* depends largely on what it does not contain.
BEAUTIFUL, 1905

ARNOLD BENNETT, WRITER (1867-1931) Good taste is better than bad taste, but *bad taste is better than no taste at all.*

ıat is exhilarating in bad taste is the aristocratic pleasure
giving offense. CHARLES BAUDELAIRE, POET (1821-1867)

Each of these forks was once the height of taste. How do they look now?

PHOTOGRAPHS BY FRANCESCO MOSTO



c1650 *Ginger fork.* The first forks in England had two tines and were used primarily for candied fruits.



c1680 *Trifid.* Third tine is added to grip a wider variety of food, but the flat base makes balancing the bite a bit tough.



c1720 *Hanoverian.* Frill-free design with rounded base helps keeps food on the fork.



c1780 *Old English.* Four-pronged and rounded, this is the first fork as we know it.



c1820 *King's pattern.* One of the oldest patterns still in production today.



1930 *Rabouesé.* KIRK STIEFF. This highly worked floral motif epitomizes the look of Victorian Autumn

(the history of tast

a single object)

1895 *Chantilly*, GORHAM. A venerable pattern that is the official sterling of *Air Force One*.

1905 *Blossom*, GEORG JENSEN. Jensen sets the standard for experimental design in silver.

1906 *Francis I*, REED & BARTON. Replacements Limited says this is their most-replaced pattern.

1924 *Hotel Silver*, HOTEL SENATOR. Heavier plated silverware is marketed to hotels because it can take more of a beating.

1927 *Pyramid*, GEORG JENSEN. Egyptian motifs come into fashion after the discovery of King Tut's tomb in 1924.

The form of the fork evolves, and the middle class hunger for decoration grows

Designs become simpler, while new materials bring color, durability, beauty, and affordability



1928 *Lorain*, ONEIDA. Stainless-steel flatware is introduced in the 1920s; an example of an early piece.



1930s *Bakelite.* Silver starts to look old-fashioned as colorful new plastics become *à la mode.*



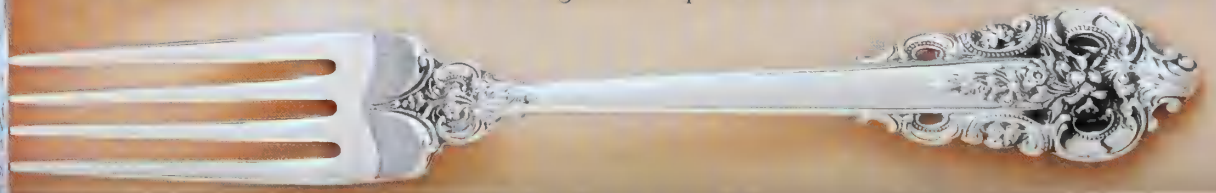
1935 *Model 16*, POTT-BESTECKE. The Bauhaus ideals of simplicity and functionalism arrive at the dinner table.



1938 *Century*, HENRY DREYFUSS. The industrial designer's streamlined utensil for the *Twentieth Century Limited*, the poshest train in the U.S.



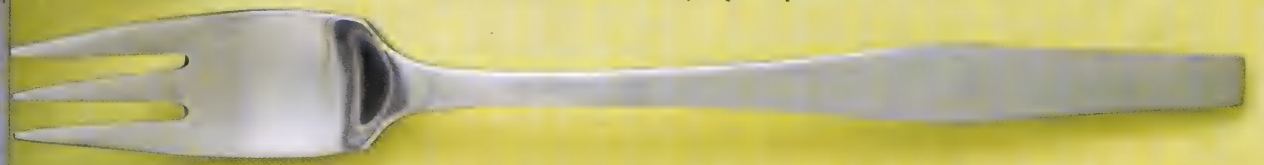
1939 *Gio Ponti*, SAMBONET. Italian design starts to percolate around the creative world and redefine "modern."







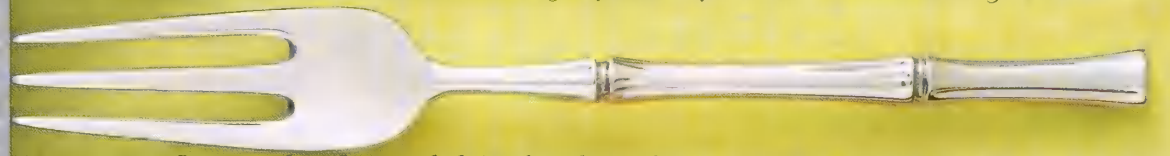
1955 *Variation V*, **DANSK.** Scandinavian modern style prompts the return of the three-tined fork.



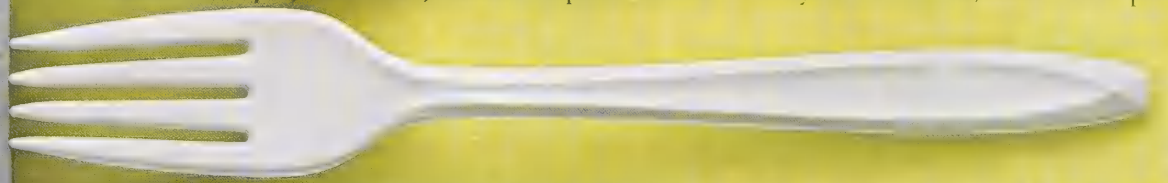
1957 *Arne Jacobson*, **GEORG JENSEN.** How "modern" was imagined in the 1950s. It was used on the set of *2001: A Space Odyssey* (1968).



1961 *Bamboo*, **TIFFANY.** An iconic design by Van Day Truex, one of the leading forces of 20th-century American style.



1965 *Lexan polycarbonate fork.* With a plastic that is virtually indestructible, the ultimate picnic fork is born.

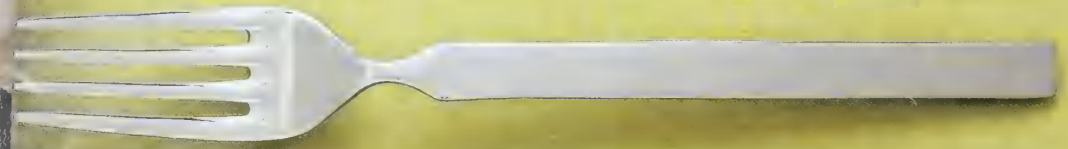


c1970 *KFC spork.* The solution to eating their soupy yet salady coleslaw. KFC popularized this utensil in fast food dining.



Modernism is in full effect and traditional ornamentation is virtually cleared off the table

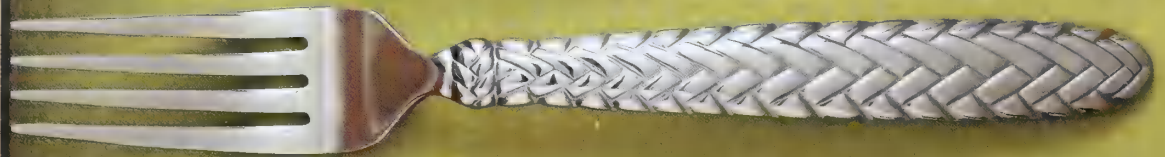
Modernism endures, but new themes soften its hard edge



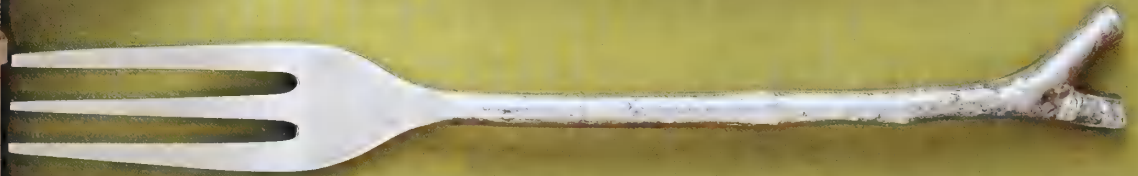
1982 *Dry Line*, ALESSI. Achille Castiglione's rectangular bar of steel is as minimal as modern gets.



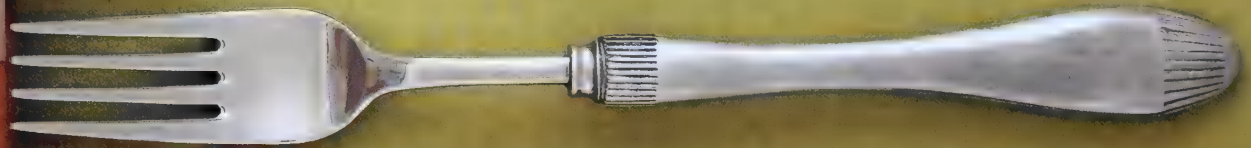
1990 "1927", SIECLE. This extreme Josef Hoffman pattern was discontinued in the 1930s but comes back into production.



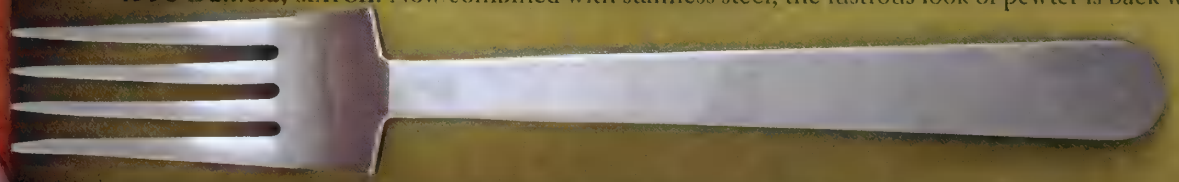
1991 *Equestrian Braid*, RALPH LAUREN HOME. A brand that started with fashion develops an entire lifestyle around the clothes.



1991 *Twig*, MICHAEL ARAM. Design is not just inspired by nature anymore, it mimics it.



1996 *Daniela*, MATCH. Now combined with stainless steel, the lustrous look of pewter is back without the poisonous effect.



1996 *Burton*, CALVIN KLEIN. Width and weight make a strong statement of purity.





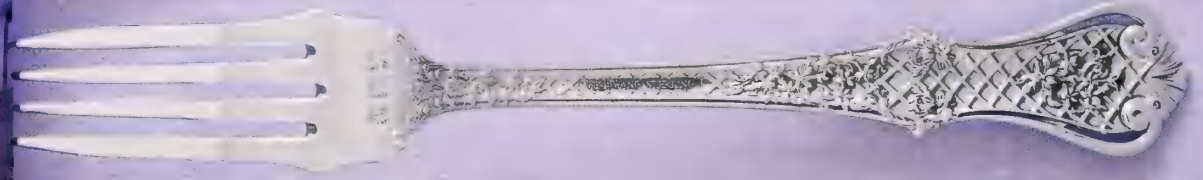
2003 *Moscardino Spoon/Fork*, PANDORA DESIGN. Keeps the integrity of both utensils but is 100 percent biodegradable.



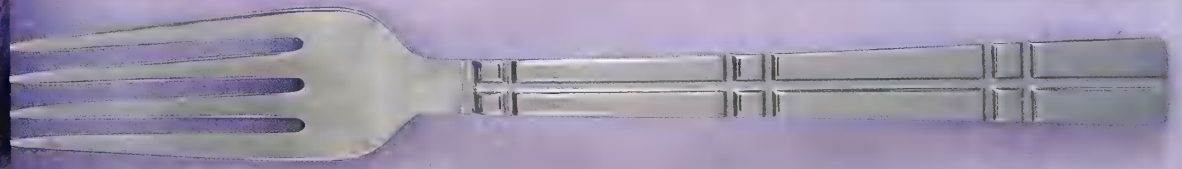
2004 *Knife Fork Spoon*, ALESSI. The matching spoon and knife are designed to nest perfectly with this fork.



2004 *Trellis Lace*, VERA WANG. The romance of bridal fashion comes to the table; even the back (seen here) is decorated.



2005 *Architecture*, CRATE AND BARREL. A design that can swing modern or traditional and meets everyone's budget.



2005 *Triad*, DANSK. A pattern is dug out of the archives as a new generation discovers midcentury modern style.



Taste speeds up—inspiration comes (and goes) fast in the new millennium



Chippy Irvine asks interior designer (and her husband) Keith Irvine: Is English Taste the Best?

INTERIOR DESIGN BY IRVINE & FLEMING PHOTOGRAPHS BY THIBAULT JEANSON





OPPOSITE: A dropped ceiling—a vestige of changing tastes—was removed in the entrance hall, and the ceiling restored. Regency chandeliers reflect antique silver and gold tea-chest paper on the ceiling, between the beams. The center table is draped with fabric by Fortuny. Queen Anne–style chairs are part of a set of 24. The carpet is an Irvine & Fleming favorite: Mereworth by Patterson, Flynn & Martin. THIS PAGE: Bold stripes and faux-leopard cushions shake up a Louis XVI canapé. Walls are glazed and striéd shrimp.



CHIPPY IRVINE: ***Your career is the modern history of English style. You started out in the 1950s at Colefax and Fowler in London. What did "taste" mean then?***

KEITH B. IRVINE: Taste at Colefax and Fowler was strongly Francophile. We were in awe of Madeleine Castaing and we adored Dior, Jacques Fath, Balenciaga, and Givenchy. Fashion is always the lead act. Stéphane Boudin at Jansen was the main competition. The house he did for the Windsors in Paris was a dream of high style. *Le maître* John Fowler *lui-même*, in his dreams, was a reincarnation of the hapless queen Marie Antoinette.

When you moved to America, you worked briefly for Sister Parish. What did taste mean to her in those days?

One of my most amusing clients always referred to her as "that Dorothy Parish." She had a real gift for very comfortable arrangements of furniture. Nowadays her fabric and color ranges would look seriously fussy and old-ladyish, but they worked in her world in the late 1950s. She studied Nancy Lancaster and John Fowler's tricks like a blueprint, and she used a plethora of cheerful, sunshiny chintzes.

Americans associate Englishness with taste. Do you think we're a little too reverent about it?

Yes, because the bones of Englishness suit a different way of life. The best American ideas are full of snappy cleanliness and simplicity of line. Billy Baldwin, the best decorator America has ever produced, saw richness in a simple, edited approach.

Let's play word association. What do you think when you hear the words "good taste"?

An approach of a depressing fog. Good taste tends to be over-safe.

When you first came into this apartment, what were your immediate feelings?

It was exhilarating, because it had the bones of those grand old apartments I saw remnants of when I first came to New York at the end of the 1950s. Most of them were superceded by the overwrought desire for change in the 1960s. The Youthquake! The apartment was built as a triplex, with its own ballroom, now the master bedroom and library.

Did the owner have any quirks or dislikes?

Yes. She doesn't go for antique rugs. She finds them unconquerably dirty, to my great disappointment. Thank God, like me, she hates a long dining table. I always feel the conventional dining table lacks [illegible] owner's corpse laid out like Scarlett O'Hara's mother. I [illegible] preferred two small tables.

Do you have a favorite room?

The library. It has a forceful, theatrical edge, due to the l[illegible] up of atmosphere and its intensely colored walls. There [illegible] mad juxtaposition of looking out onto New York's hurly-[illegible] through the Tudoresque grandeur of that mullioned win[illegible]

What are the hardest parts of a room to get right?

Cleaning up and enhancing the decorative architectural [illegible] ground before getting into the details of the atmosphere.

What do you consider the height of pretentiousness?

Architectural decoration again. Pretentiousness is living [illegible] background that is over the top and way beyond the re[illegible] of your actual life.

What's the difference between how the English view "[illegible] taste" and how an American views it?

The English grade ideas of good taste on the premise [illegible] nothing should show that anything has been "done" or [illegible] any serious effort has been made to improve a room. In re[illegible] the English have no gift for arranging furniture comfor[illegible] They are generally more impressed if you have lots of [illegible] curled on every comfortable chair and sofa. In Americ[illegible]





LEFT: Curtains are an Irvine specialty. The Tudor-style library window is draped with La Portugaise fabric by Brunschwig & Fils. A lamp made of ivory is dressed up with a green silk shade. BELOW: The drawing room was clothed in superlative 18th-century English mahogany paneling. The chintz is Les Roseaux Tropicaux from Brunschwig & Fils. How many patterns can you count? OPPOSITE: Two round dining tables seat six to eight each, with chairs upholstered in Panthère by Boussac.

sion with changing everything, and being on the cutting of fashion can create endlessly unfinished rooms with test "must" front and center.

rooms are always so correct but also mischievous and nal. How do you shake up a traditional room?

and foremost, get all the furniture on the move, and try ss rearrangements. There are many tricks I have used ssionally. For instance, mirror two walls parallel to the ides of a dining table, but above the chair rail only. Then two interesting antique mirrors on the middle of each ored panel with a sconce on either side—and you are g in your own palazzo! Or, in any average-size bedroom, your dream bed as large as the room will take. It cre- reat warmth and comfort, and the bed becomes a room n a room. *PRODUCED BY SENGA MORTIMER*





"Still deep within me, fro
those long years ago when I
John Fowler's assistant, is the b
that bedrooms should al
be feminine, super-femi
Husbands actually enjoy bei
a super-feminine room bec
it's an extension of what they
attractive in their wives. As
Fowler used to say, 'Just bu
your girls in a pile of p



s a lifetime of experience
ıte this subtle a room. Yes,
. The pink striped wallpaper
dbox Stripe from Rose Cum-
The chintz–John Fowler's
e–is Rope Lattice from
x and Fowler, now sadly
tinued. The freewheeling
ement of pictures is an
specialty; black lamp-
, an unexpected touch.
TE: A padded green baize
eparates public from private
and keeps down the noise.
er Irvine & Fleming nicety:
ner's monogram picked out
ch nails.



THIS PAGE: A gilded-and-lacquered Hepplewhite bench stands at the foot of a custom-made four-poster bed, personalized with hand-painted sprigs of flowers. Swing-arm lamps with shades covered in the same fabric lining the bed—Fancy Lining by Clarence House—provide reading light. The carpet is by Stark. OPPOSITE: Pink linen fringe trims the traditional canopy. Two dry-point portraits by Paul Helleu are hung together for greater impact. FOR MORE DETAILS SEE RESOURCES.





Judi Roaman mov
from collecting ou
and folk art to co
temporary drawir
and sculptures. H
an Australian ter
doesn't mess wit
art. (The figures
outsider pieces b
unknown artist.)
SITE: A book by ar
Russell Crotty, m
from his drawings
think books are v
intimate," says J
"Only one person
time can look at a

hat is **TASTE** *in* **ART?**

with what you love—that's all that counts. Here, the owner of a cottage who knows her and knows it well: "Mine is a passionate collection. It's all about passion."

OR DESIGN BY MARK EPSTEIN INTERVIEW BY PENELOPE GREEN PHOTOGRAPHS BY JOSHUA MCHUGH



Since the first paper doll she pinned to her bulletin board at age eight, Judi Roaman has been collecting art—drawings, sculptures, and objects made by emerging and outsider artists—with her heart, not her head. Here's how she found her own muse.

PENELOPE GREEN: ***You don't collect paintings. But I know you took your bachelor's degree in painting. When was the last time you made a painting?*** JUDI ROAMAN: Oh my god, a hundred years ago. I wasn't a great painter. I was a good looker. ***What did you do after college?*** I went right into the training program at Bloomingdale's, then into ready-to-wear and kid's stuff, as a buyer and then a merchandiser. But I always wanted to be the pillow buyer. The pillows were so beautiful. You could change a whole room just by changing the pillows because pillows are patterns and you can change everything with a new pattern. ***I see patterns all over your house, little shrines and arrangements of objects. Your art and your everyday things are all put together to make... more art!*** I can spend hours agonizing over the placement of an object because I don't want it to look placed. Because I'll want to move it again really soon. I've never sold a piece. I just keep getting more and more art storage. ***There's a strong feeling of 'the hand' in all your pieces.*** Yes, there's that feeling of...not craft, I hate that word. It's a lot of texture, a lot of line. Patterny and colored but not flat. It's not shiny. My life isn't shiny.





Tell me what happens when you fall for a piece. For you collected outsider art, and then contemporary wo paper. Now it's a lot of sculpture. The thing that pull to sculpture was an installation by Phoebe Washburn took over the Zach Feuer Gallery in Manhattan and this...what? landscape of...building materials. It was fab It was like a three-dimensional drawing, and it pulled I wanted to be right in the middle of it. It was a heart fe It becaptured me. ***What does it mean to be becaptu*** means you can't stop thinking about it, and it lives i heart. Mine is a passionate collection. It's all about pa If it weren't, who could be bothered with it? ***Did yo get to be the pillow buyer at Bloomingdale's?*** No, I up back in retailing, with my own store. It's an Anne store, but how many pairs of black pants can you sell started bringing in other things. It started with jelly b canisters of them in solid colors—turquoise, pink, chart Real grown-up women don't wear turquoise sundres we do the leap of color with other things. It's like a wall and the accent is the art. Or the jelly beans. Nov books and magazines and toys and objects. ***Lots of yo is right on the floor. Doesn't Hunter, your Australia rier, have a go at them?*** He doesn't go near the art. H knows. He's an art dog.

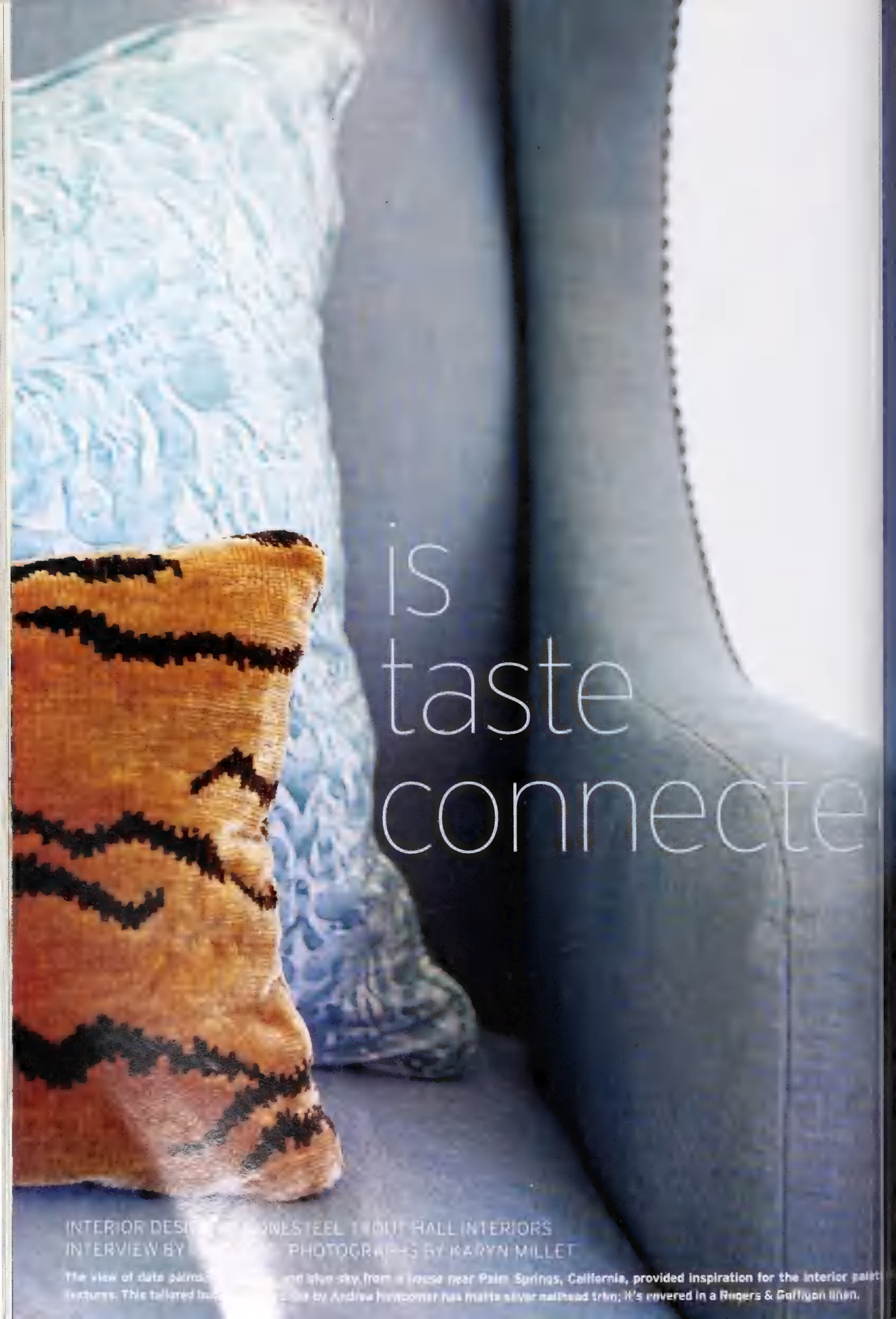


THIS PAGE: Contemporary art, from top: *Fumigated* by Elizabeth Neel; *Untitled* by Matthew Ronay; *Untitled* by Suling Wang; *Untitled* by Grayson Perry; and *Houseplant* by Taylor McKimens coexist with Judi's outsider art collection, like this collaged and painted lamp. OPPOSITE: The collage was made by Carter, the first artist selected for Artists in Residence, East Hampton, a program started by Judy last summer. A 15-foot "salon wall" leads to Judi's bedroom.



THIS PAGE: Judi's fi
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Washburn. OPPOSITE:
table changes seas
the dishes never
always use napkin r
says. "Big chunky
maybe ribbons or
it's a scarf. Every ti
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FOR MORE DETAILS, SEE


FOR SALE



is taste connecte

INTERIOR DESI[illegible]OMESTEEL TROUT HALL INTERIORS
INTERVIEW BY [illegible] PHOTOGRAPHS BY KARYN MILLET

The view of date palms[illegible]nd blue sky from a house near Palm Springs, California, provided inspiration for the interior paint[illegible] textures. This tailored bu[illegible]ge by Andrew homeowner has matte silver nailhead trim; it's covered in a Rogers & Goffigon linen.


place?





A mercury glass lamp is by Christopher Spitzmiller, from Hollyhock in Los Angeles. Stone rope chest from the Bradbury Collection at Pacific Center. The pair of Marleen sculptured sofas by Andrea Newcomer is covered in Dorothia's relaxed linen. Fortuny French blue/Antique White chocolate-and-cream print by Dorothia was used for the pillows. Ed Ruscha's *If* painting hangs above a sunken bar.













IMI READ

This house is so clearly a product of the California desert. W's the story behind it? **MARY LYNN TURNER**: The clients were lyweds. Shortly after the wedding, they bought this wee place in Indian Wells, where she had been taking her boys for years. It's a midcentury modern house that had remodeled two or three times and had lost its original inte **How did you arrive at a style for it?** **MLT:** Originally, they wa to tear the house down and build a new Spanish-style h But then the clients realized it would take two years to l The wife wanted to enjoy the house with her boys while were still in high school. So she said "OK, let's just fluf house, make a few changes, and stick with the Spanish t











1. LIMES *in the garden.* **2.** A FORTUNY PILLOW. **3.** *Antique* TURQUOISE POTTERY. **4.** AGAVE. **5.** WOVEN SEAGRASS *on a John Hutton chair.* **6.** HELICHYRUM. **7.** *A pair of* DAVID SUTHERLAND TEAK CHAISES LONGUES *near the pool.* **8.** ROCK CRYSTAL FRAGMENTS *from Mecox Gardens.* **9.** *Provençal* OLIVE JARS *from Brenda Antin in Los Angeles.* **10.** A FLOCKED WHORL *on a William Yeoward linen.* **11.** DESERT GREEN.

a few years we'll build the Spanish house and move
ıe antiques with a Spanish flavor into it." It's funny—
a midcentury modern house, you would never think
t using Spanish antiques. But we did, adding some mod-
ɔieces and modern art, and it just became such a fun
Sometimes things just happen. **So this is provisional?**
No. Once we removed all the strange architectural addi-
and decorated it, it turned out so fabulous they don't want
ır it down anymore. **How long did it take to decorate?**
The house was empty, a blank slate. We did it in eight
s. It aged me! But the clients want to enjoy life and
or today. They wanted the house ready for a big fam-

ily reunion at Thanksgiving. So we rolled up our sleeves and went crazy, going into Los Angeles and buying furniture right off the floor, begging our upholsterers to rush things. **How did she respond when she saw it all for the very first time?**

HEIDI BONESTEEL: Sometimes when you install a job, it's overwhelming for people to walk into a house full of brand new furniture. Often they get very quiet. But she started crying. It was such a fast turnaround, and there she was, with her new marriage, her new life, her new house. She was really happy, awash in raw emotion. **Are there any other decorating themes here besides Spanish style and desert colors?**

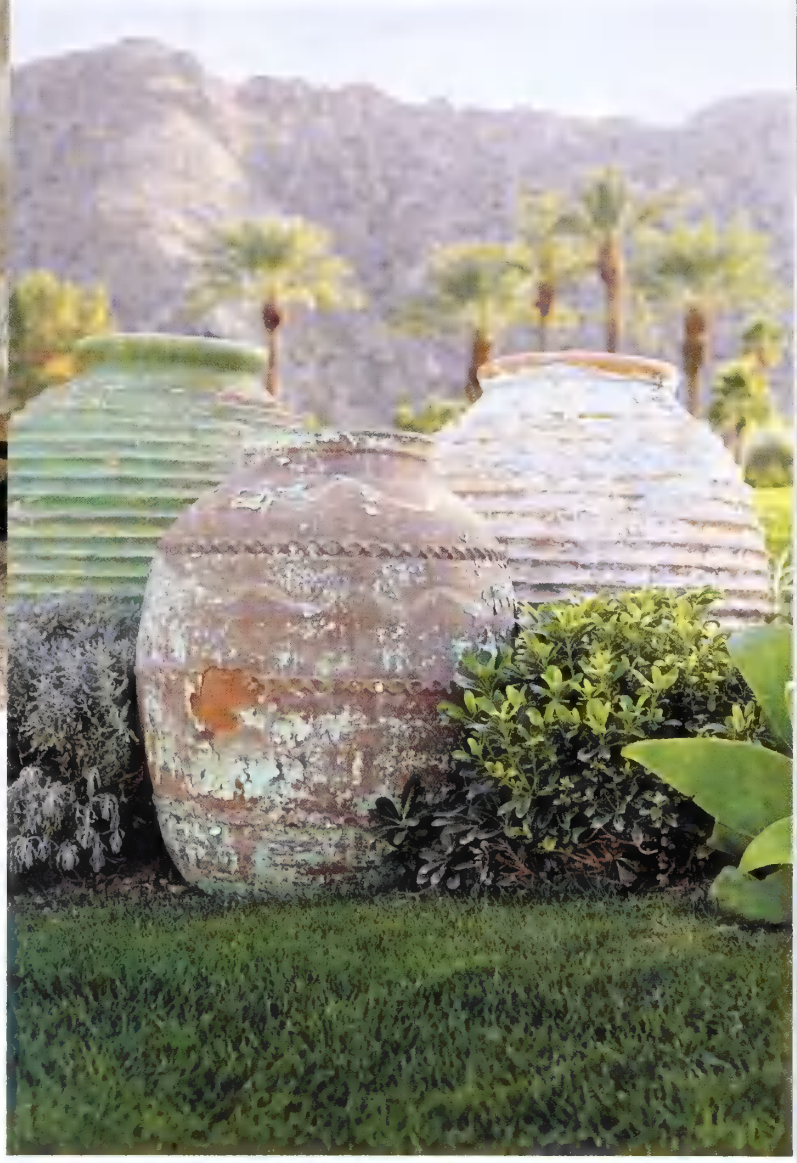
MT: We used a lot of prominent textures. The house has



huge windows, and the light is so pure and beautiful. Textures really grab your eye. One of the most powerful things about the house is that you're very close to mountains—very rocky ones. That texture must have inspired us to choose the rope chest. **How else does this house express a sense of place? HB:** As much as it's a desert house, it's also pure California, with California's casual, natural, and organic aesthetic. It's overscaled and comfortable, with down pillows and a lot of depth to the upholstery. We make everything a little bit bigger and cushier so you can really cozy in and relax. **It's startling to see a big plasma TV in a rather formal living room. Why did you put it there? MT:** A lot of people don't use their rooms much. But these people really wanted to use t There are so many pretty furnishings and fabrics tha don't really notice the TV. **I wonder, do the homeowners to keep it inhumanly neat in order for it to look good they bring new stuff home without ruining everythinc** It's not the kind of house you'd want to clutter up. But same time, there are lots of places to put things—table kets, chests. I think they could bring things home. **W the clients brought home a big red and black painting** They would never do that.



LEFT: In the dining room, William Yeoward's Hortense linen with flocked velvet spirals on George III–style arm and side chairs. The hand-painted sideboard is Italian and the circa 1900 walnut table is French, but they were chosen for their Spanish air. BELOW: Antique terra-cotta olive jars with flaking paint capture the feeling of the California desert.





Your color palette in this house looks like you lifted it straight from the landscape.

We did. The Rogers & Goffigon linen on the two blue wing chairs in the living roo is the exact color of the desert sky. The silver-green in the master bedroom comes fr the agave plants everywhere. The golf course is chartreuse green and the hills are brown. We just brought all those colors indoors. You can walk inside and then outs and it's all the same palette. It gives you a feeling of extreme freedom—no barrier boundaries.





LEFT: In a guest bedroom, the headboard is upholstered in Dek Tillett's Palazzo print; the nameless brown hill behind the house appears in almost every window. OPPOSITE: The master bedroom's rectilinear iron tester bed is by the designers. Agave green velvet on the bench was the inspiration for the room's color scheme.





The master bedroom's sitting area has a watery cool and calm, helped by bamboo shades. Bridgewater-style club chairs by Bonesteel Trout are slipcovered in white linen. OPPOSITE: **Reflected in the swimming pool, date palms and the twilight sky.** FOR MORE DETAILS, SEE RESOURCES.

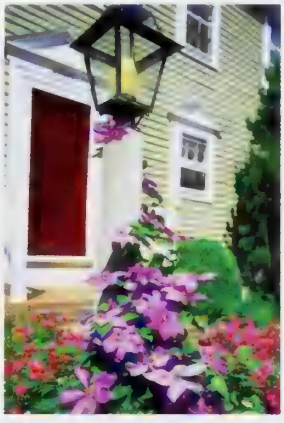
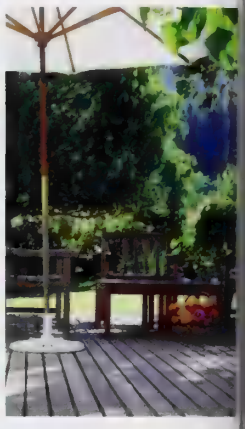

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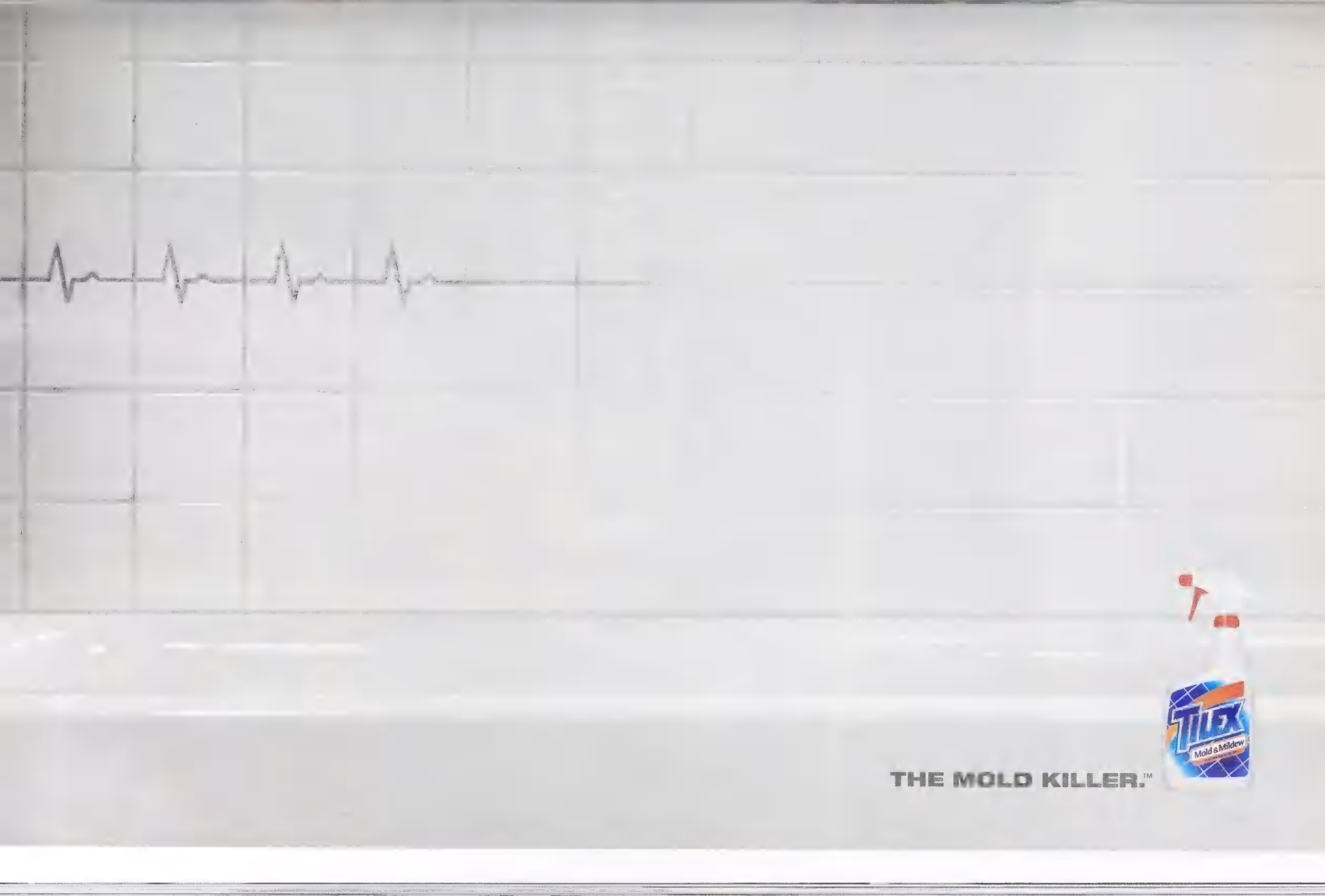
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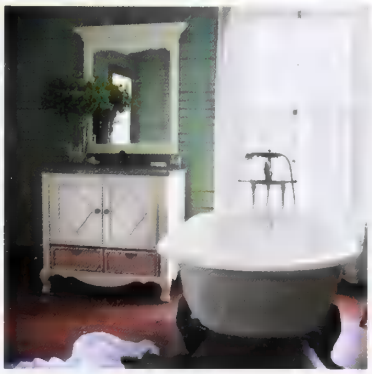
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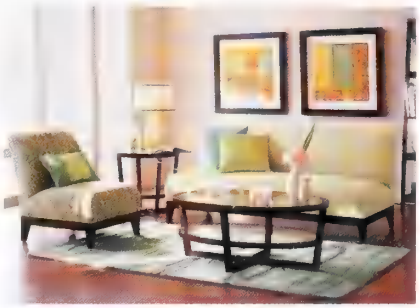
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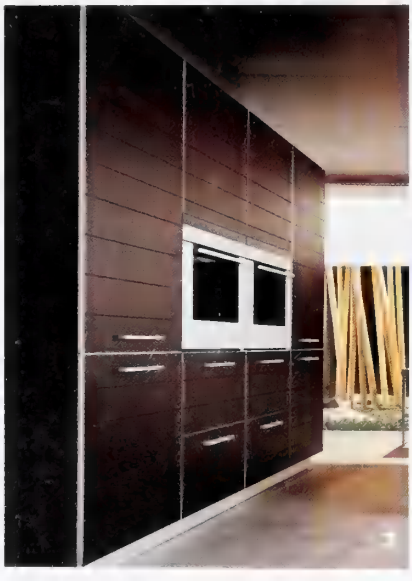
THE LOOK KITCHEN OF THE MONTH

We picked out a few of our favorite details in this kitchen and hunted down the closest match for your home. Here's how to get your own little piece of the look



1







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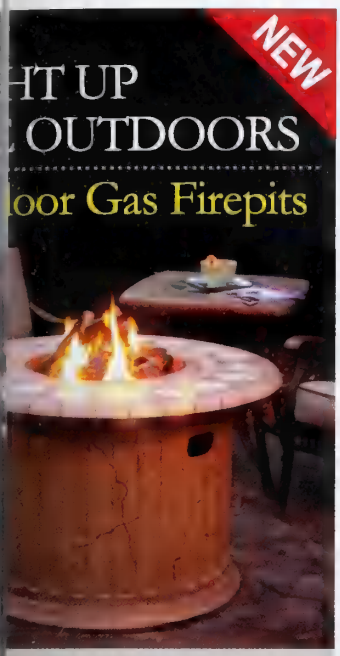
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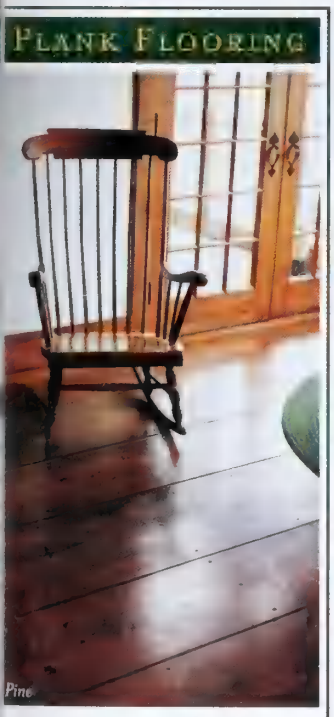
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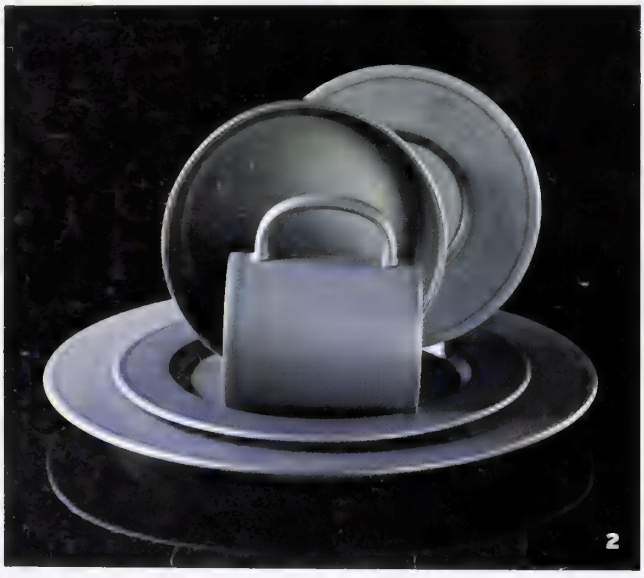
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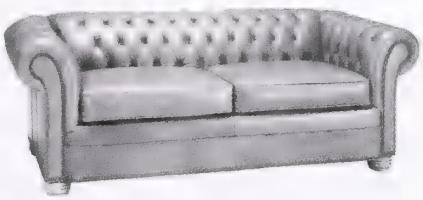
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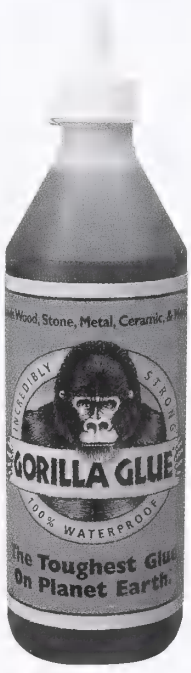
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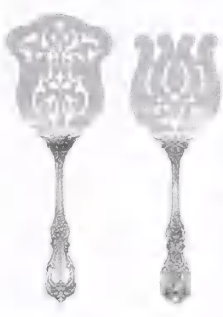
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30 INSTANT ROOM **Paint** (on clothes pins), Just Peachy #2173—Benjamin Moore (M); 800-672-4686.

42 MAINTENANCE Grand Brass Lamp Parts (R,T); 212-226-2567; grandbrass.com.

45 WEEKEND SHOPPPER **Salvage source**, Caravati's; 804-232-4175. **Wall and corbel paint**, Matchstick #2013—Farrow & Ball (M); 888-511-1121. **Canopy fabrics** (T); 201-792-5959. **Beds**—Country Swedish (T); 212-486-1252. **Bed fabric**—Quadrille(T); 212-753-2995. **Painting**—John Matthew Moore; johnmatthewmoore.com. **Frame**, Prado Collection #408745—Larson-Juhl; 800-438-5031. **Bed linens**—Frette (R,MO); 800-353-7388. **Down comforters and pillows**—Garnet Hill (R); 800-870-3513. **Lamp and shade**—Vaughan (T); 212 319-7070. **Benches**—Kravet (T); 212-421-6363. Sisal carpet—InterfaceFlor (MO); 866-281-3567.

54 COOKBOOKS *Town/Country* by Geoffrey Zakarian. Photographs copyright © 2006 by Quentin Bacon. Published by Clarkson Potter/Publishers, a division of Random House. **Kaffir leaves**—Kalustyan's (R,MO); 800-352-3451; kalustyans.com.

62 WHERE IS TASTE HEADED? *Pages 62 to 71: Interior designer:* **Ray Booth;** McAlpine Booth Ferrier Interiors; 615-259-1222. *Associate designer:* **Brynna Vos Spain.** *Architect:* **Stephen Wang;** 212-829-9494. *Contractor:* SMI Construction; 718-937-1090. *Living room:* **Curtain fabric,** Wider Margin 1033-01 by Great Plains—Holly Hunt (T); 212-755-6555. **Carpeting,** Vera Cruz Dapple—Carpet One (R,T); 631-287-1070 **Gainsborough sofa**—Dennis & Leen (T); 800-367-7247. **Sofa fabric,** Fast Track in Silver Streak—Great Plains, see above. **Hexagonal table,** Lambert—Dennis & Leen—Holly Hunt, see above. **Rectangular low table,** Tavolino, Formations—Holly Hunt, sea above. **Armoire,** Parma—Formations, see above. **Mirror,** London Spanish—Dennis & Leen, see above. **Lacework occasional table** in marble—Odegard (T); 212-545-0069. *Dining room:* **Chandelier,** Vaisseau—Odegard, see above. **Dining table** c. by designer. **Carpet,** Mahabadad in Soapstone—Tufenkian (T); 212-475-2475. **Limestone console**—Caché (T); 404-231-8787. **Photograph,** by Elisa Sighicelli—Cohan and Leslie gallery; 212-206-8710. *Sitting room:* **Nesting tables**-by Greg Jordan (T); 323-653-0526. **Carpet,** Pom—Odegard, see above. **Mirrors,** antique—Sentimento (R,T); 212-750-3111. **Carved marble side table,** Odegard, see above. **Stools,** Saddle custom by designer. **Stool fabric,** Bathstone in Almond—Pindler & Pindler (T); 404-233-8111. **Thai temple finials** (on console)—A Tyner Antiques (R,T); 404-367-4484. *Kitchen:* **Chandelier,** Turin by Dessin Fournir—Jerry Pair Associates (T); 212-546-9003. **Island table,** custom, built by Saint Charles (M); 212-838-2812. **Stone flooring,** Jerusalem Gray Gold—Haifa (M); 212-339-9997. *Breakfast room:* **Banquette fabric,** Molosso in light grey/green—A.M. Collections (T); 212-207-8746. **Lantern,** Pedestal table—Dennis & Leen, see above. **Iron stool** by Paul Ferrante—John Rosselli & Associates; 212-593-2060. **Upholstered stool,** Bongo—McAlpine Home through Lee Industries (M); 828-466-7384.

72 DOES TASTE HAVE TO MEAN SAFE *Pages 72 to 81: Interior designers:* **Diamond Baratta;** 212-966-8892. *Contractor:* Jay Bialsky for Chateau Construction. *Architect:* D & D Harvey Architects; 631-537-7640. **All rugs,** custom—A.M. Collections (T); 212-625-2616. **Armchair leather,** Cashmere Calf Lemon Wood, #CC22—Edelman (T); 800-886-8339. **Tiered coffee table,** custom by Ron Seff; 212-935-0970. **Plate,** large Chinese charger in crackly white—Far Eastern; 212-460-5030. *Living/dining room:* **Square lacquered coffee table**—custom by Ron Seff, see above. **Lantern,** custom—Paul Ferrante; 323-653-4142. **Drapery fabric,** #2002205-101—Lee Jofa (T); 800-453-3563. **Trim**—Rodgers Textiles (T); 773-745-6577. *Foyer:* **Anemone vase**—Jonathan Adler (R,T); 323-658-8390. **Quilted wall hanging**—Marilyn Henrion; 570-775-6471. *Sunroom:* **Rattan chairs,** custom—Bielecky Brothers; 718-424-4764. **Curtains,** #LA1001-01 in Chelsea White—Kravet; 212— 421-6363. *Master bedroom alcove:* **Woven armchairs**—Donghia (T); 800-366-4442. **Halogen wall sconce**—Hinson; 212-688-5538. *Breakfast room:* **Oak dining table,** custom—Thomas Newman; 201-963-9108. *Bedroom:* **Bed and bedside chest,** custom—Thomas Newman, see above. **Bedding and curtain,** Kiev—A.M. Collections, see above. *Bathroom:* **Bathstool,** Le Corbusier—Cassina (R); 800-334-9790.

84 THE HISTORY OF TASTE IN A SINGLE OBJECT *Pages 84 to 89:* **1607 and 1680**—James Robinson(R,T); 212-752-6166. **1700, 1760 and 1810**—S.J. Shrubsole (R,T); 212-753-8920. **1828**—Kirk Stieff through Lenox (M); 800-635-3669. **1871**—Tiffany&Co.(R); 800-526-0649. **1895**—Gorham; 800-446-7426. **1905**—Georg Jensen (R,M); 800-546-5253. **1906**—Replacements (R,T); 800-737-5223. **1924**—Paris Boutique Silver; parishotelboutique.com. **1927**—Georg Jensen, see above. **1928**—Replacements, see above. **1930s**, Mood Indigo (R); 212-254-1176. **1935**—Pott—Bestecke; pott-bestecke.de. **1939**—Sambonet (M); 800-887-4863. **1941**—Wallace through Syratech(M); 888-747-0475. **1941**—Georg Jensen, see above. **1955**—Dansk (R,M); 800-293-2675. **1961**—Tiffany &Co., see above. **1965**—REI (R); 800-426-4734. **1982**—MoMA(R); 800-793-3167. **1990**—Siecle (R); 001-33-147-034-803. **1991**—Ralph Lauren (M); 800-475-7646. **1991**—Michael Aram(M); 800-866-792-2726. **1996**—Match (M); 201-792-9444. **1996**—Calvin Klein Home Collection (R); 800-294-7978. **1998**—REI, see above. **2003**—pandoradesign.it. **2004**—MoMA, see above. **2004**—Vera Wang through Syratech, see above. **2005**—Crate and Barrel(R,MO); 800-323-5461. **2005**—Dansk, see above.

90 DOES TASTE MATTER? *Pages 90 to 97: Interior designer:* **Keith Irvine,** Irvine Fleming Interiors; 212-888-6000; irvinefleming.com. *Entrance gallery:* **Rug,** Mereworth—Patterson, Flynn & Martin (T); 212-688-7700. **Table overlay,** Farnese in Persimmon/Gold #5396—Fortuny (T); 212-753-7153. *Dining room:* **Chair fabric,** Panthère #5989A—01 by Boussac—Pierre Frey (T); 212-421-0534. *Library:* **Curtain and upholstery fabric,** La Portugaise Glazed Chintz in Multi/Cream Brown #172630.00—Brunschwig & Fils (T); 212-838-7878. *Drawing room:* **Armchair and drapery fabric,** Les Roseaux Tropicaux in White #78840.04—Brunschwig & Fils, see above. *Bedroom:* **Wallpaper,** Bandbox Stripe in Pink—Rose Cumming (T); 212-758-0844. **Canopy fringe,** linen by Colefax and Fowler—Cowtan & Tout (T); 212-753-4488. **Carpet,** Directoire—Stark (T); 212-752-9000.

98 WHAT IS TASTE IN ART? *Pages 98 to 103: Interior designer:* **Mark Epstein,** Mark Epstein D[illegible] 212-772-3682. *Foyer:* **Antique chairs**—Amy[illegible] Antiques (R,T); 212-593-5756. **Carpet**—Apsara[illegible] 631-329-3553. **Book** (on table), *Small Atlas of[illegible] Design, 1999* by Russell Crotty. *Bedroom:* **arm lamp** by Hinson Lighting—Hinson & C[illegible] 212-688-5538. **Antique table**—The American[illegible] (R,T); 631-537-3319. **Bed pillows**—Dransfield[illegible] (T); 212-741-7278; dransfieldandross.biz. *Living[illegible]* **All upholstery**—Phoenix Custom Furnitu[illegible] 212-727-2273. **Red lamp,** custom by designer. Poppy Two in Chocolate Red—Hable Constr[illegible] (R,M); 877-422-5304; hableconstruction.com. **[illegible] cubes**—Walker Zabriskie (R,T); 561-651-7442. **carpet**—Stark Carpet (T); 212-752-9000. **End t[illegible]** Apsara, see above. *Dining room:* **Table**—Ba[illegible] House (R,T); 631-267-3032. **Antique wing ch[illegible]** Mecox Gardens (R,T); 631-329-9405. **Antiq[illegible] dle lanterns**—Frederick P. Victoria—Chez S[illegible] 631-537-0496. **Flowers in pots**—Lorin Mar[illegible] 212-759-8700.

104 IS TASTE CONNECTED TO PLACE? *104 to 115: Interior designers:* **Heidi Bon[illegible] Michele Trout, Mary Lynn Turner;** 310-454[illegible] *Living room:* **Wing chairs,** Signature Wingb[illegible] Andrea Newcomer—Residence (R,T); 323-731[illegible] **Wingchair fabric,** 18 oz. Linen in Caribe—Ro[illegible] Goffigon (T); 310-659-1423. **Sofas,** Madden—A[illegible] Newcomer, see above. **Sofa fabric,** Relaxed L[illegible] Donghia (T); 310-657-6060. **Lamp,** Christ[illegible] Spitzmiller—Hollyhock (R,T); 310-777-0100. [illegible] Atone—Bradbury Collection (T); 310-657-394[illegible] **ror,** Ruskin Rope—British Khaki (T); 310-85[illegible] **Side table**—Andrea Newcomer, see above. C[illegible] seagrass—Stark (T); 212-752-9000. **Pillow** (turquoise)—Fortuny (T); 212-753-7153. **Pillo[illegible] ric** (brown and white print), Uma—Dongh[illegible] above. *Outdoors:* **Chaises,** Catalina Collec[illegible] David Sutherland (T); 310-360-1777. *Dining[illegible]* **Slipcover fabric,** Hortense—William Ye[illegible] (T); 310-659-7667. **Sconces,** Visconti—Gre[illegible] Pineo (T); 310-659-0588. **Mirror**—Mecox G[illegible] (R,T); 310-358-9272. *Master bedroom:* **Bed,** c[illegible] by designers. **Bedding**—Deborah Sharpe 310-247-8881. **Lamps**—Christopher Spitz[illegible] see above. **Rug**—Aga John (R,T); 310-657-[illegible] **Ottoman fabric,** Gaelic linen—Henry Calv[illegible] 310-657-6060. *Guest bedroom:* **Headboard[illegible]** Palazzo—Dek Tillett (T); 323-934-5499. **Bench[illegible]** cer—Jan Showers; 310-360-1777. **Bedding,** Dormire—H.D. Buttercup (R,T); 310-558-8900.

116 KITCHEN OF THE MONTH *Pages 116 to 12[illegible] rior designer:* **Mallory Marshall;** 207-799-5588. *C[illegible] contractor:* Christopher Gormley; 207-846-7979. *[illegible] tect:* Van Dam Architecture and design; 207-775[illegible] *Artist:* Lynn Duryea; lynnduryea@yahoo[illegible] **Kitchen cabinetry and island**—Last Chance working; 207-479-9998. **Wall finishes**—207-79[illegible] **Bench fabric,** Luxe Suede #905, in Cement—[illegible] vations (T); 212-308-1179. **Suspension lamps,** O[illegible] bronze finish—Tobais Grau; tobais-grau.com. **Di[illegible]** Wedgewood (M); 800-955-1550. **Dale Chil[illegible]** 206-781-8707. **Sofas**—Mallory Marshall, see [illegible] Sofa fabric, **Great Plains/Lowland**—Holly Hu[illegible] 212-755-6555. **Long pillow fabric,** Taffeta Plea[illegible] Ochre—Kravet (T); 617-338-4615. **Antique lan[illegible]** Jorgenson Antiques; 207-646-9444. **Pivotin[illegible]** dow—Peter Crocket; 207-232-4008. **Stove,** Sulli[illegible] Culinaire; 800-570-2433. **Kitchen rug** by Step[illegible] Odegard—Steven King; 617-426-3302. **Iron ca[illegible]** knobs—Whitechapel; 307-739-9478.

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THE LAST WORDS

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My *Dansk Variation V flatware*. It's as fresh today as it was new 40 years ago.
JEFFREY SCHAPER

A white house with black or hunter-green shutters and a red do
EDWARD R

A sleigh bed, *an Akari lantern*, and antique lace.
EVA VAN DOK

White china. White candles. *Windsor chairs*, whether they're che
reproductions or antiques, never seem in bad tas
NEWELL TUR

Bamboo and faux-bamboo furnishings.
DAVID MURPHY

A *Thonet bentwood chair* or rock
CHRISTINE PIT

French doors, *Marseilles bedspreads*, terra-cotta pots, a cream-colored outdoor market umbrella, a paisley throw, a wicker laundry basket.
DORETTA SPERDUTO

Black and white together—a *black-and-white* checkerboard flo
black-and-white toile, black-and-white tickin
LISA Mc

Photography.
BARBARA DE WILDE

Powder Blue No. 23 paint by Farrow & Ba
It's the perfect hybrid of blue and gray and green that will always look good in
bedroom. And Le Zebre in chocolate brown from Brunschwig & Fi
I've never heard of a zebra being pas
MARIO LÓPEZ-CORD

White "subway" tiles in the bathroom, *anything designed by Poul Kjaerholm*, French Directoire furniture, large white damask napkins—and boxwood.
ELIZABETH HUNTER

An Adirondack lodge. And *fleurs-de-l*
ANNIE ARMSTR

A Louis XVI side chair, *a Saarinen pedestal table*, and a black Mercedes sedan.
WILLIAM IRVINE

Beautiful posture, being on time, *thank-you not*
VALERIE SM

A *wing chair* and an Oriental carpet.
BARBARA KING

Black paper lampshades. *Stripes*. Chinoiserie. A star mot
STEPHEN DRUC

Anything blue and white.
SAMANTHA EMMERLING

Beautiful
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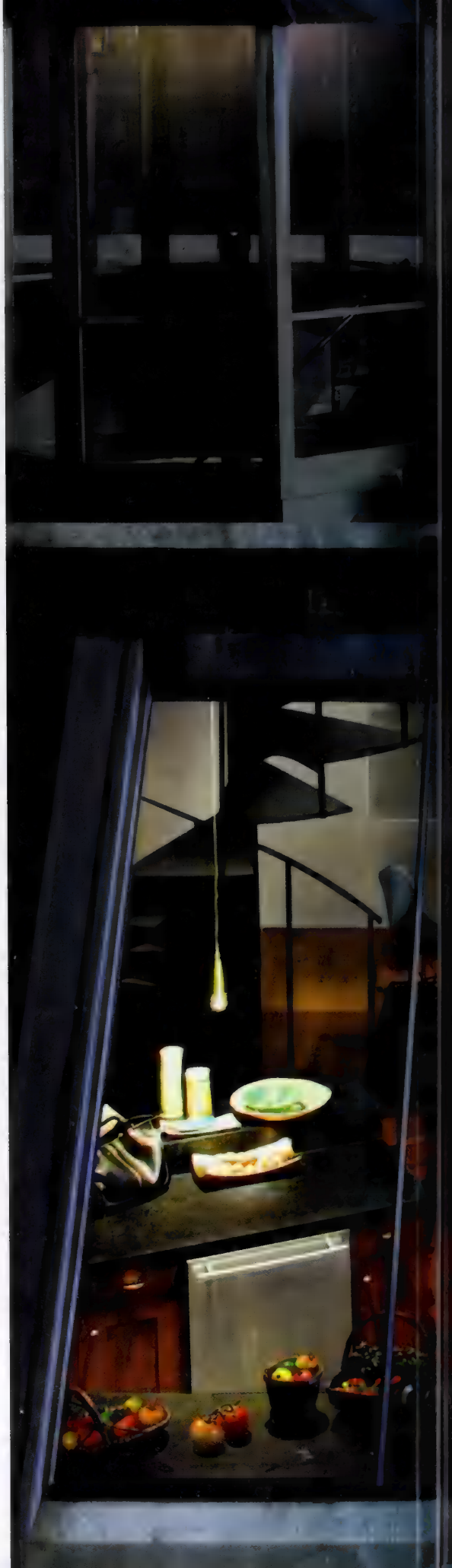
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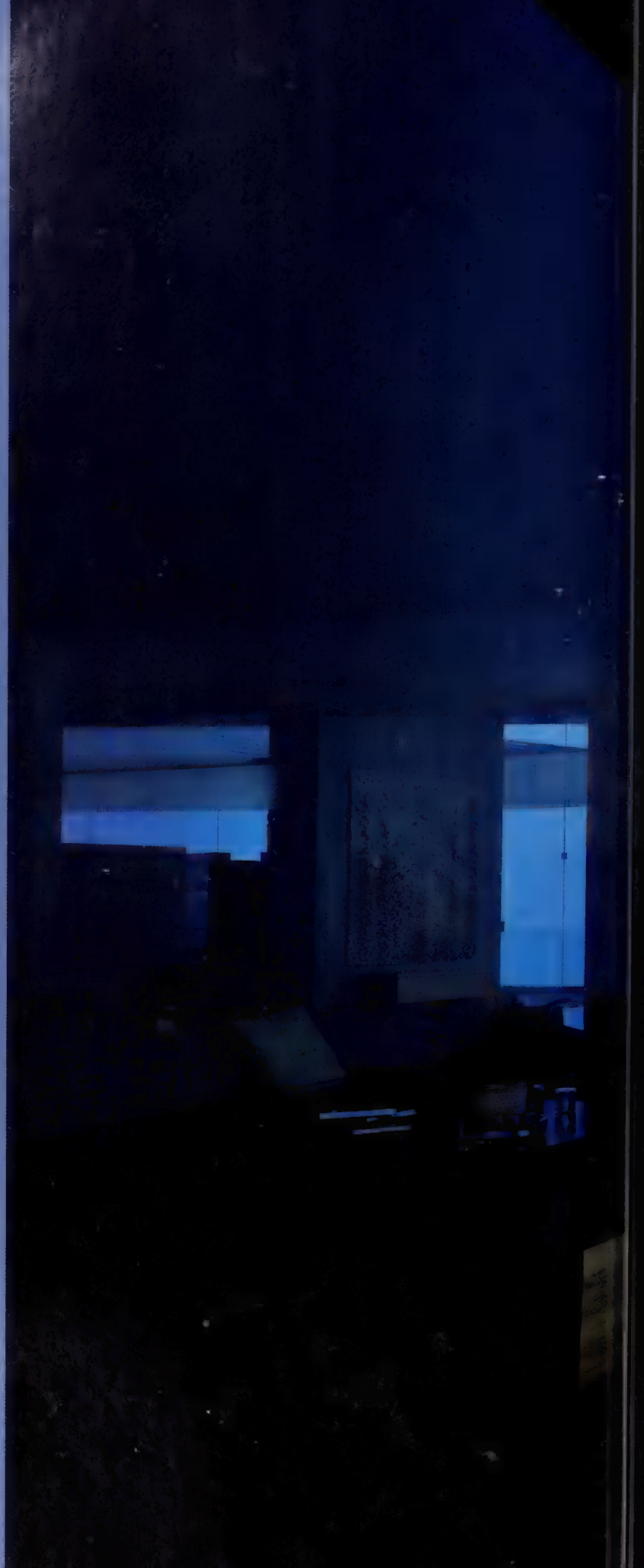
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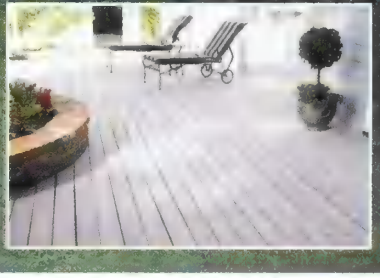
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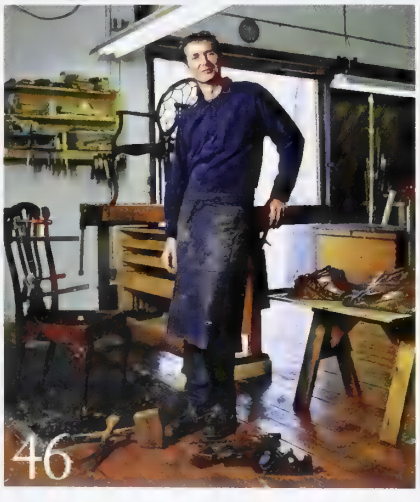
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INTERIOR DESIGNER MARIO BUATTA, BEDROOM COLORS, PAGE

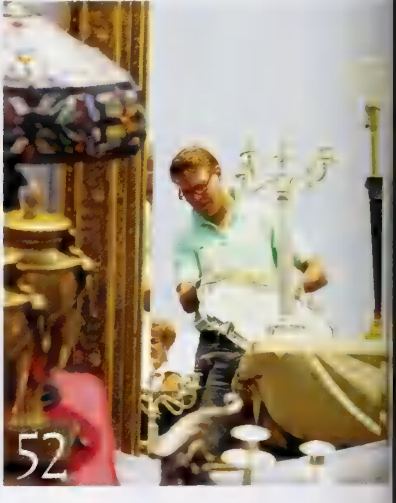












25 THE BEST!
Our favorite trays, rug, garden urn, lantern, desk, Adirondack chair, calling cards.

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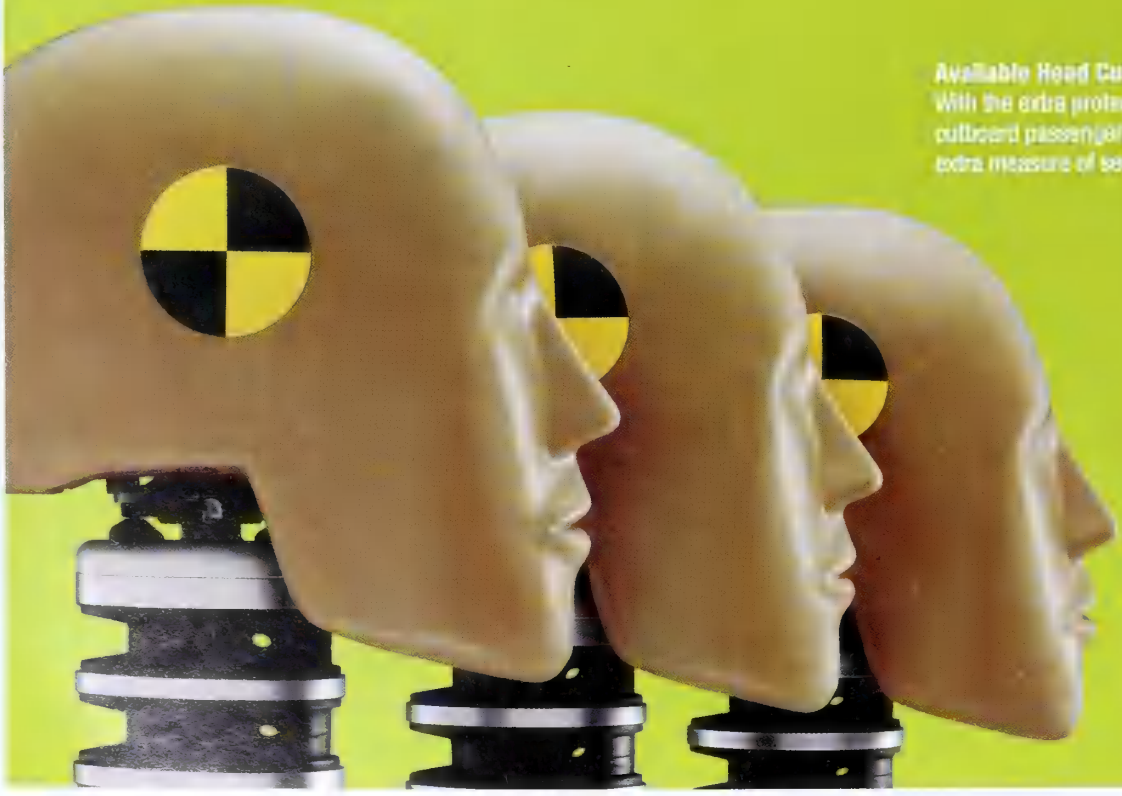
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INTERIOR DESIGNER MALCOLM JAMES KUTNER, PAGE













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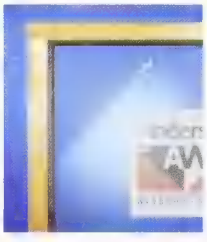
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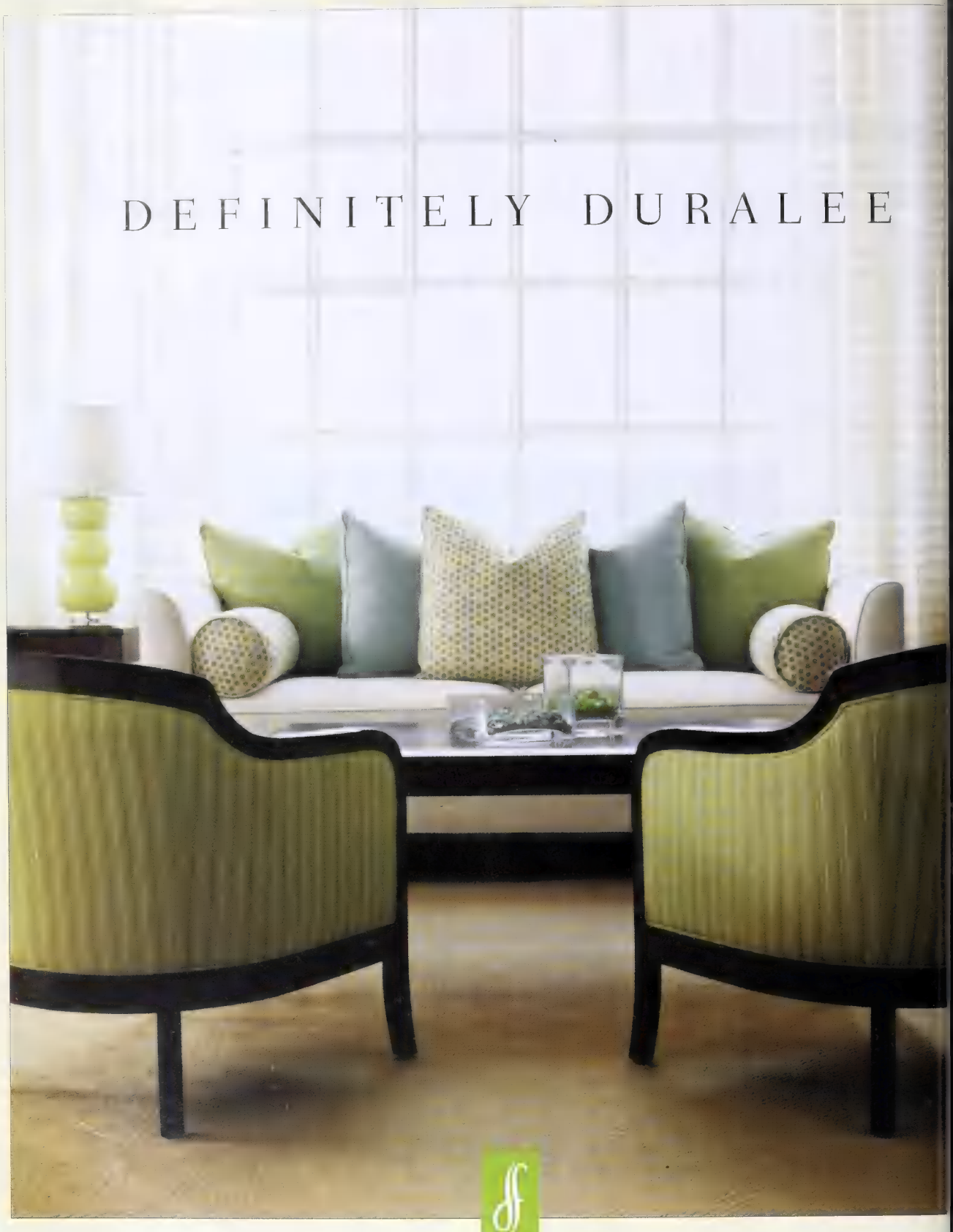
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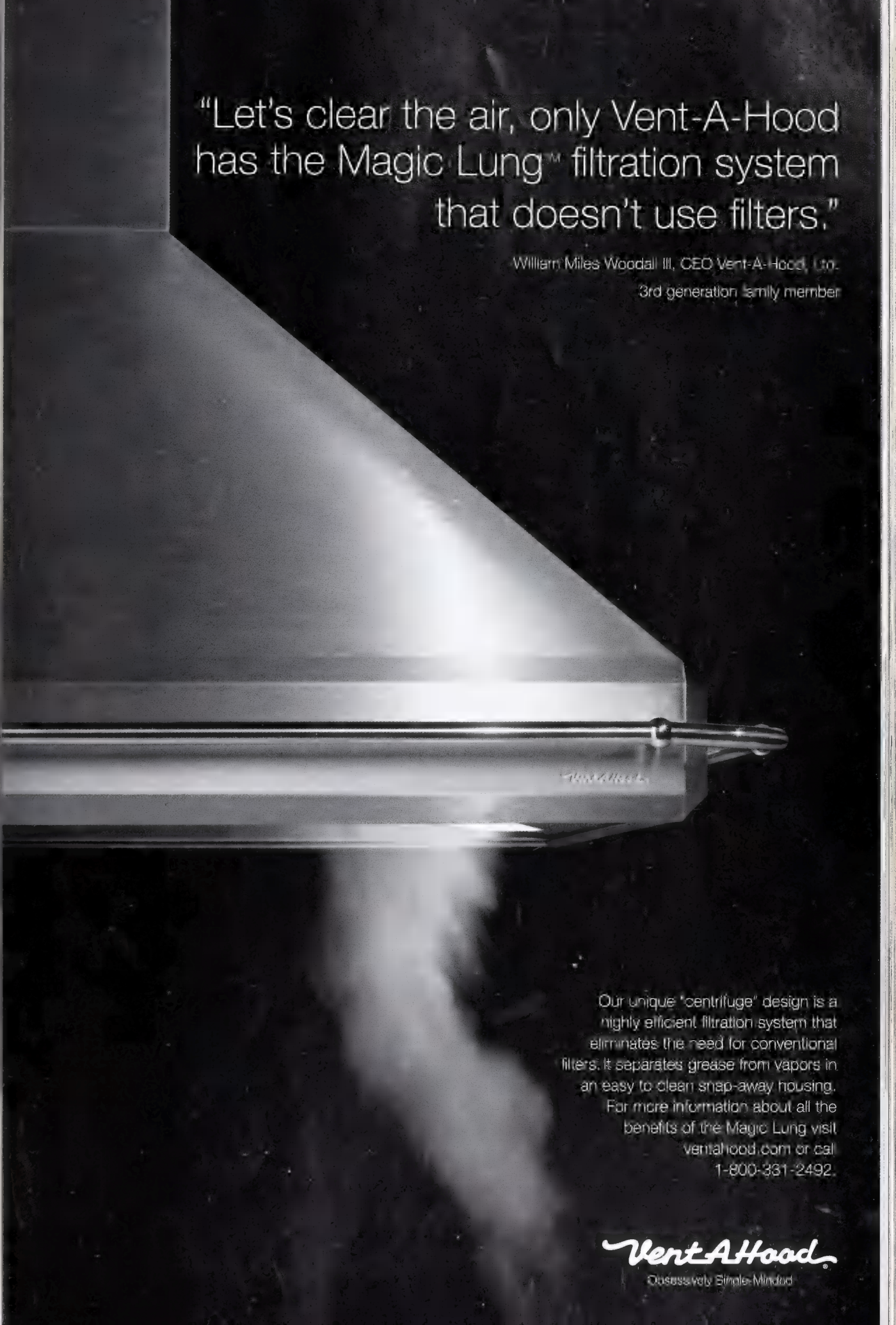
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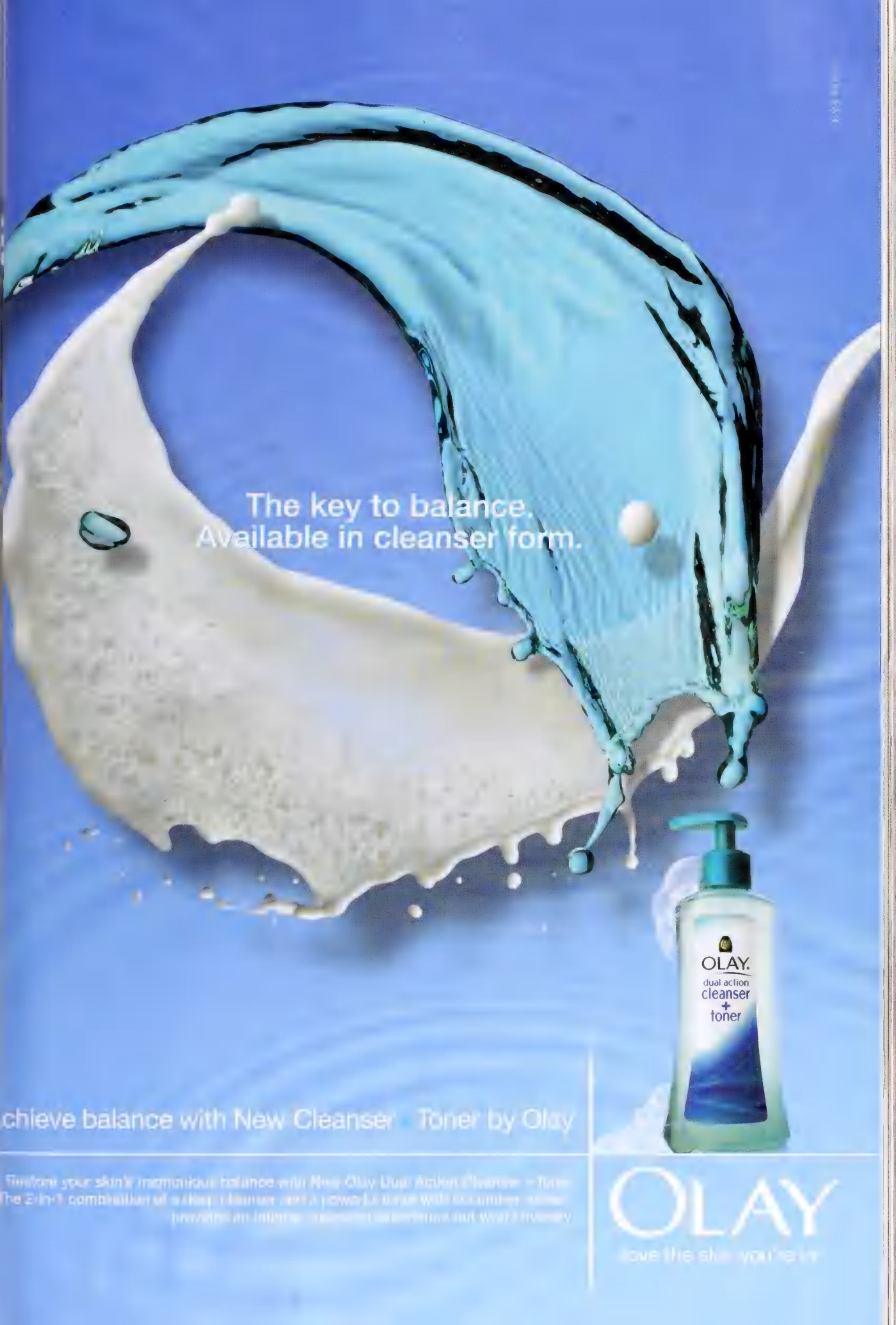
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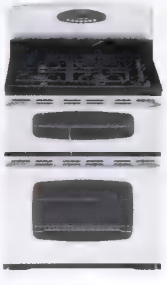
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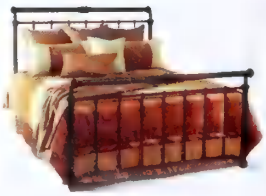
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■ 2 Pint Holder

We thought this was the chic-est thing we'd ever seen: a heavy cast-aluminum holder for ice cream, with matching scoop. It does for Häagen-Dazs what the hip flask did for Jameson. $45, LUNARES: 415-621-0764.

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■ 2 Lantern

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■ 3 Tissue Covers

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■ 5 Lawn Chair

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People are still talking about the bedroom Mario Buatta did for the 1984 Kips Bay showhouse. No one could forget that Verrieres Glazed Chintz from Brunschwig & Fils on the windows, that canopy bed draped in handkerchief linen, and especially that lavender color on the walls.

MARIO BUATTA **BENJAMIN MOORE MISTY LILAC (2071-70)**

"What you want is anything that makes a woman look more beautiful. Lavender is great for blondes or brunettes, and very pretty with blue-and-white fabric. Just don't tell your husband it's lavender."

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"The name says it all. It's the palest blue that they make, and it just shimme When you walk into a room with white woodwork and this pale blue, you think you're in heave My painter went home and told his wife about it, so you know you've got a winne

ALESSANDRA BRANCA **PRATT & LAMBERT AVOINE DE MER (17-26)**

"It's green, somewhere between apple and moss, and it's like waking up in spring every morning."

CHRISTOPHER COLEMAN **BENJAMIN MOORE SUN KISSED YELLOW (2022-2**

"We just did this bedroom in Florida with sunshine yellow walls. It's so eye-poppi and energizing. It's beautiful at night when the lights are on and everything turns golde And when you wake up, wow! It's like having a glass of orange juice thrown at yo

BIRCH COFFEY **BENJAMIN MOORE PALE MOON (OC-108)**

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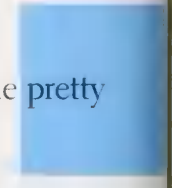
"It's the color of stones under water—relatively dark, but ver warm and nuanced. It's wonderful to have a dark bedroom. Aren there a few people who like to use this room for sleeping

CHARLOTTE MOSS **BENJAMIN MOORE BLANCHED CORAL (886)**

"It's a pale, pale, *pale*, almost fleshy pink, but on the pink side rather than the beige side. Why do I like it? Because of the way it reflects on your skin. It's feminine and soft. It's almost like you've got a little glow in your cheeks. That's what you want in the morning when you wake up and have no makeup on. Green was *not* going to work for me."

SHEILA BRIDGES **FARROW & BALL GREEN BLUE (84)**

"It's my two favorite colors mixed together. Soft, but with a lot of vibrancy. Greens and blues are known for their relaxing effect."



BRIAN McCARTHY **BENJAMIN MOORE CAYMAN BLUE (2060-50)**

"I happen to love this color. I've mixed it with black-and-white photography and some pretty serious Empire furniture, and it's really fabulous."



MARSHALL WATSON **DONALD KAUFMAN (DKC-3**

"What I like about Donald Kaufman paints is that they're indescribable. They're almost edib colors. This particular shade has green and blue in it, and brown and gray. A February sea blu that's what I'd call it. I always use it in flat, so it has this rich velvety quality, like soft moonligh

DD ALLEN **C2 PAINTS BELLA DONNA (C2-316)**

"I just painted my bedroom this really amazing color called Bella Donna. It's a smoky, purply mauve, the color of the sky at sunset. It's a soothing, relaxing, moody color that looks beautiful with raspberry curtains, mauve bedding, and gray flannel carpet."



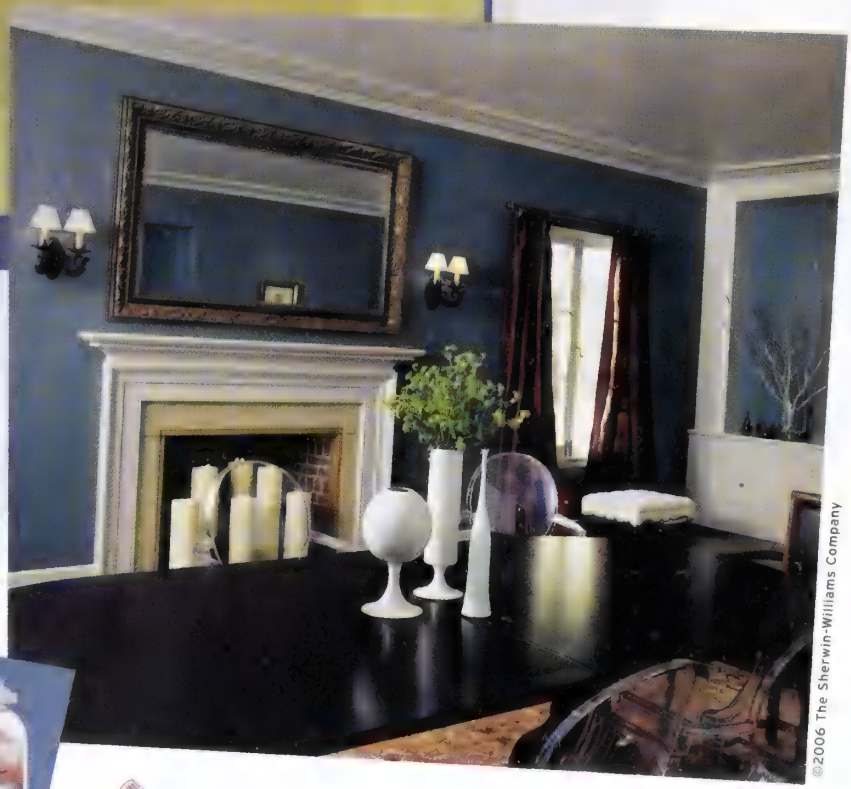
KATHRYN M. IRELAND **FARROW & BALL CITRON (7**

"It reminds me of the sunflowers that surround my house in France. It's bright, cheerf Even when it's dark, it's always going to be happy. I love what they do in France: paint a ba about 12 or 24 inches high—from the floor up—like a border around the botto of the room. Then do the doors and window frames in that same col

MILES REDD **BENJAMIN MOORE BIRD'S EGG (2051-60)**

"I've always liked warm and cozy dining rooms and living rooms, but in the bedroom I go towards cool and airy. That to me seems restful, sleep-inducing. My own particular bedroom is painted pale blue, with touches of silver gray and coral. I'm a Pisces and I'm always totally gravitating to water and cool colors."

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INSTANT ROOM TRELLIS PRINTS

All eyes are on these graphic patterns that are having their decorating moment again.

PHOTOGRAPHS BY ELLEN McDERMOTT



HOW WE'D DO IT

Here's *HB* editor Eddie Ross's ideal dining room: for panel curtains, IMPERIAL TRELLIS in Treillage/Ivory (**1**) by House of KWID, lined with KALEIDOSCOPE in Barberry (**3**) by Jim Thompson; for the fronts and seats of dining chairs, FOSSILS in light green on off-white (**4**) from Grey Watkins; for the arms and backs, more green silk; for a pair of console tables, straight skirts of LESOTHO in Ecru (**2**) by [illegible] Maison. To put your ideal room together, use our planners on pages 36 and [illegible].

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YOU DO THE MATCH Traditional trellis prints usually put foliage front and center over the latticed background. Designer Kelly Wearstler saw how beautiful the geometry of just the structure can be and to prove it, blew it up into Imperial Trellis—here shown in Treillage/Ivory. Can you look at this and not see the detail of a glorious garden fence? HOUSE OF KWID THROUGH DECORATORS WALK: 212-415-3956.

Add one from this category



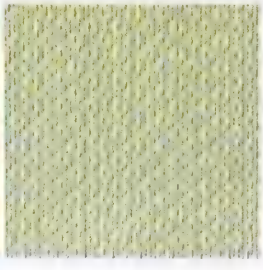


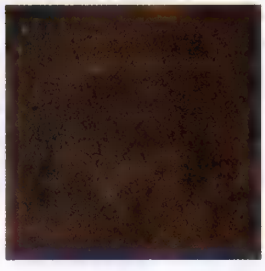


FERNS AND FRONDS **1.** FERNS is an English cotton and linen botanical print that looks like magnified pages from a book of pressed specimens, on a parchment-papery ground of beige and cream checks. From GP & J Baker through LEE JOFA: 800-453-3563. **2.** FOSSILS has whimsical fluffy crewelwork leaves separated by still-unfurling, curving embroidered fronds on an off-white background. From GREY WATKINS: 212-755-6700. **3.** FELCI LEAF, a large-scale Italian linen print, shows green ferns and taupe afterimages, a plant world version of "Me and My Shadow." From LEE JOFA: 800-453-3563.

Add two from this category









WOODLAND TONES **1.** KALEIDOSCOPE in Barberry is an emerald-colored, two-ply Thai raw silk from Jim Thompson, handwoven and irresistibly touchable. Through JERRY PAIR: 800-909-7247. **2.** PIGALLE 03, a diamond-quilted mattress stripe from Italy, has spring-green and cream stripes and warm yellow stitching; it's subtle but very durable. From FABRICUT: 800-999-8200. **3.** The microfiber SUEDE in Café feels as soft as a mound of finely ground espresso beans but is indestructible, even if attacked by kids or dogs. From HINSON & CO.: 212-688-5538. **4.** LESOTHO in Ecru, a silk ticking stripe in shades of brown and beige, is like light-fall in the forest. By CASTEL MAISON: 212-758-9900.>

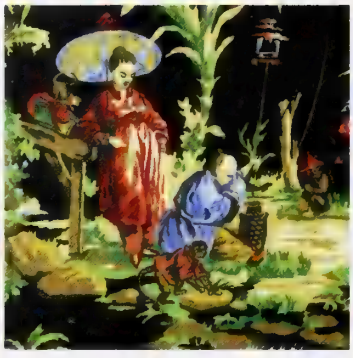

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YOU DO THE MATCH This geometric trelli print couldn't look more contemporary, and that must be why Ashley Hicks pulled it out of the design archives of David Hicks, his father, and reissued it through Lee Jofa. It's called La Fiorentina Domino, and we think its bold bla and white (2430-GWF 18) dares you to splash with colors and patterns just as strong.
DAVID HICKS BY ASHLEY HICKS AT LEE JOFA: 800-453-3563.

Add one from this category

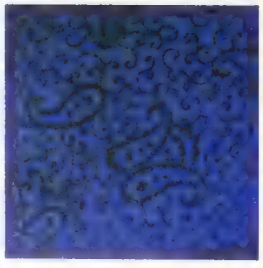




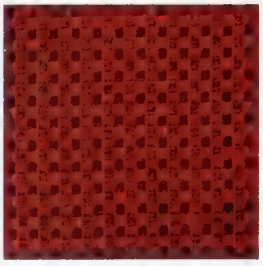


PRINTS NOIR **1.** Duralee's low-sheen tropical chintz (20456-12) in black has large-scale flowering vi and scattered butterflies and dragonflies. DURALEE: 800-275-3872. **2.** KARAMA's traditional Asian scenes are printed on a herringbone-like woven damask in heavy-duty treated cotton. By KRAVET: 800-645-906 **3.** STRAVAGANTE is a hand-printed cotton crazy with life-size oranges, grapes, and apples; morning glor tulips, and peonies—some tossed into a classical urn—and the occasional mouse, with satiny ribbons twining through it all. Part of the Medici Archive Project, from SCALAMANDRÉ: 800-932-4361.

Add two from this category









TEXTURES AND FINISHES **1.** A durable cotton in Blueberry (13787-99) has a velvet hand and paisley pattern that gives it a dark shimmer. DURALEE: 800-275-3872. **2.** MAESTRO WINDOWS in cumin, a chintz-finished linen mesh, should make the sun shine even on gloomy days. From DONGHIA: 800-366-4442. **3.** This chenille (24473-19) is orderly, complex, and so rich in texture, with staggered row of brick-red and cranberry rectangles on stripes of alternating textures. From KRAVET: 800-645-9068. **4.** CINEMA in Snow White hints at a wheat field with its narrow stripes of chenille bound with linen threads, from GREAT PLAINS BY HOLLY HUNT: 212-755-6555. ●



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I WANT TO BUY A SILHOUETTE

EAGLE-EYED CAROL PRISANT SHOWS US WHAT TO LOOK FOR

Look for interesting faces or costumes instead of humdrum profiles, or unusual details like nosegays or painted curls.

Avoid water-stained paper.



Does the "ghost" of another frame show on the front? If so, the frame has been changed. Though old frames are nice, *original* old frames are nicer, and *decorative* original frames are nicest. This is an old, original frame, but a bit of a clunker, too.

Are there rips or creases in the paper?

Look for the artist's signature (keeping in mind that "*fecit*" always means so-and-so "made this." It is not the artist's name.) This silhouette is by the noted August Edouart.

Is the sitter identified, and is the silhouette dated? This full-length, cut and pasted example has the date on the front and the rest of that valuable information on the back. She is Eliza L. Blunt/New York/age 10 yr.

A LITTLE BACKSTORY Before photography, only the rich could affo portraits—by professional painters. But almost anyone (despite the fact that George III and Catherine the Great were big fans) could afford a silhouett Fashioned with just paper and scissors, or coal black paint, the quickie silhouette could be executed by professional and amateur both, and becam the budget way to hang a loved one on the parlor wall. Nowadays, we thin They're not just decorative, but soulful somehow, and attractively austere. >


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GOOD
This American hollow-cut silhouette is set on wrinkly black silk, and though the sitter's hairstyle and coat collar suggest an 18th-century date, he could be early 19th century. The image is conventional and the frame, with its poorly painted black glass, is new and, well—cheesy. $295 seems fair.



BETTER
According to the inscriptio on the back, this silhouette of a 75-year-old gentlemar was cut in 1851. His clothes have been painted and his full-length profile pasted o watercolor-washed card th gives him a shadow. That inscription, plus the charm of his painted furry friend, accounts for its $950 valu



BEST Circa 1850, this beautifully cut group silhouette of an American family at home in the parlor is neither signed nor dated and was estimated to sell for $2,000–3,000 at auction. Maybe the reason it brought a staggering $114,000 is because the buye liked the richly detailed interior, the toys, the schoolbooks, and t strong possibility of its being a masterwork by August Edouart.

Is silhouette collecting still popular? I always thought it was a fifties hobby. Absolutely. In the 20th century, most collectors preferred 18th- and 19th-century silhouettes, and many still do. There are even collectors who limit themselves to right- or left-facing profiles or to standing figures, while some hold out for celebrity look-alikes! Talented cutters worked well into the 1930s at vacation spots like Atlantic City, though, and have a growing fan base today.

Are silhouettes always handmade? Because the medium was so popular, silhouettists eventually devised various mechanical aids. One was a kind of pantograph device where the sitter's shadow was traced full-size, then mechanically reduced, then cut. Machine-cut examples aren't highly prized, however, so check for impressions in the paper that might have been caused by a pantograph stylus; for a certain stiffness of outline; and for a giveaway, "two-snip" lock of hair on the forehead.

There seem to be so many silhouettes around. Are there a lot of fakes? Most collectibles aren't faked until fakers can make substantial money. Which is why, at the height of the late-19th-century fashion for collecting silhouettes, hundreds were faked by a still-unidentified artist who signed himself Jean Millette. The Metropolitan Museum of Art purchased several.

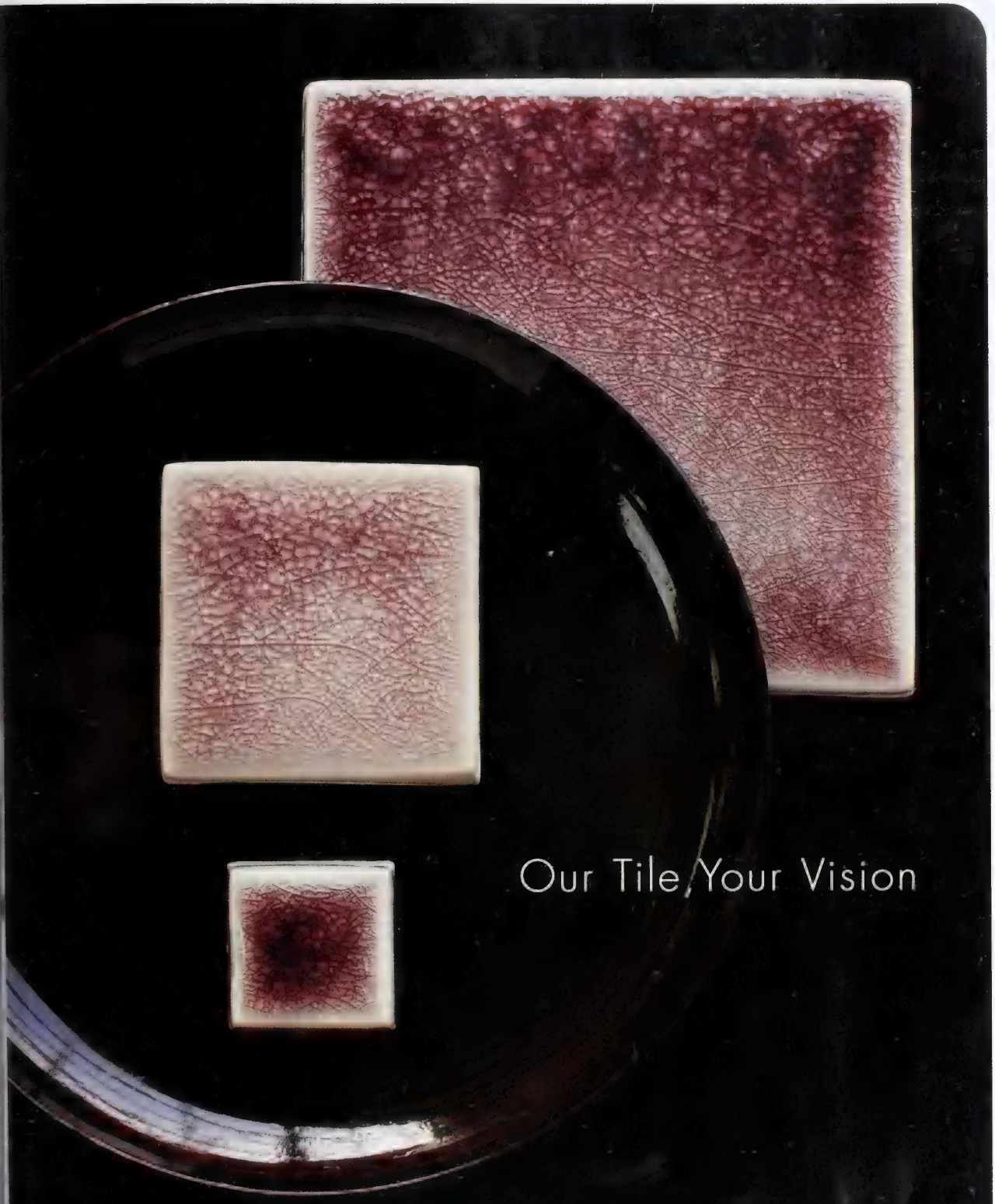
How do I tell the difference between American silhouettes and those that were done in England or Europe? Are theirs better than ours? European work can be more elegant, certainly, and includes both painted and scissored images, and silhouettes on glass. It can also have printed decorative borders. Here in America, we had mainly cutters, many of whom specialized in "hollow-cut" profiles scissored from the center of a piece of paper, which they then pasted on a dark background. (To confuse things a little, the brilliant French cutter August Edouart lived in America for years.) ■

KEEP AN EYE OUT FOR

- **SILHOUETTES IN STARK BLACK PAINT** on white plaster: the are among the oldest examples of the art.
- **GROUPS OF ALL KINDS**, especially any with finely detailed h or elaborate clothing.
- **OLD LABELS ON THE BACKS OF FRAMES**, which, if untouch can indicate that no one has opened those backs to add fake val enhancing inscriptions or signatures.
- **VALUE-ENHANCING INSCRIPTIONS** or signatures
- **EMBELLISHMENTS**, especially painted ones, like "bronzing" kind of brushed-on gilding—and props, such as flowers and anima
- **18TH-CENTURY AMERICAN SUBJECTS**

STAY AWAY FROM

- **SILHOUETTES THAT HAVE BEEN PRINTED**, not cut or painti You'll need that magnifying glass. (Several 18th-century celebritie like George III—were engraved in silhouette.)
- **FAKED SIGNATURES:** Keep in mind that old ink turns brown.
- **REPRODUCTION** or artificially aged silhouettes that have b newly housed in pretty antique frames.
- **ANYTHING SIGNED JEAN MILLETTE**



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ASK THE DOG SHRINK/KATHY SANTO

Setting some boundaries, literally... and whose chair is it, anyway?

Q I WANT TO KEEP MY DOG CONFINED TO MY YARD, BUT I DON'T LIKE THE IDEA OF AN INVISIBLE FENCE AND I DON'T LIKE THE LOOK OF A REGULAR FENCE. HOW CAN I KEEP HIM IN WITHOUT A PHYSICAL BARRIER?

A YOU CAN'T, at least not reliably. The main problem with boundary training is that even though you probably could teach your dog where your property line is, the minute you weren't outside with him and he saw something he wanted—squirrel, cat, skateboarder—he would more than likely run straight over that line, to infinity. Your dog doesn't have the ability to reason things out before he takes chase. He doesn't think, "If I run in front of that car I'll be seriously injured" or "Well, my owner was very clear about not wanting me to leave the yard, so I'd better not." Maybe—big emphasis on maybe—he won't leave if you are standing there next to him while he's on a leash, but if you're not, your dog can and will leave the property. Is an invisible or hard fence invincible? Not at all. Is it a safer option than nothing but wide-open space and a prayer? You better believe it.



Trainer and behaviorist Kathy Santo is the author of *Kathy San Dog Sense* (KNOPF). Send questions to Kathyforhb@hearst.con visit her website (WWW.KATHYSANTO.COM).

My dog growls at anyone who sits on her chair, and it has scared some friends. No one, including me, is allowed on that chair and I'm okay with that. How can I suggest to guests that if they would just go sit on the floor with her for a few minutes, everything would be fine?

This question feels loaded with subtext, and makes me want to ask, "Why do you let your dog dictate who is allowed to do anything in your house?" Who pays the mortgage? If it's you, then congratulations, you get to decide what the rules are in your home. Although you don't mind not sitting in "her" chair, you're making a huge error by letting her guard that space. One day she could make the dangerous switch from growler to biter, and that's when people's lives get changed forever. You should either begin or advance her obedience training right away, and restrict her access to high places, especially the chair. When a dominant dog's eye line is the same or higher than a human's, her tendency to be aggressive increases. Pile the chair with boxes or a few large pillows if necessary. If she still gets on it, tell her "off," and rew her correct response with enthusiastic praise. Keep her a leash when you have company to enforce her obedie training. One final word—never, ever encourage anyon sit on the floor and be licked in the face by a growlin aggressive dog. It's a common misconception that by be down "on their level" you're somehow more friendly and threatening to dogs. This misinformation is usually follow by the suggestion that the dog "kissing" will make everyth better, which it most certainly will not. Dogs don't lick canine form of the human kiss (sorry), they lick for greet showing respect, and in some cases—like yours—to ass dominance and control. Besides the fact that this kin behavior demonstrates to your dog that a person is submis to her, the cold hard reality is that the damage that a d bite can do is irreversible. And having prior knowledge of problem makes you irresponsible. ■



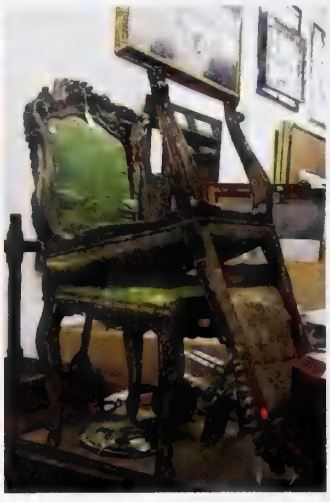
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MAINTENANCE FURNITURE/EVE M. KAHN

Advice from Stair Restoration can keep your antiques in good health. But if it's already t late, then surrender that chair to the masters of repair PHOTOGRAPHS BY LIZZIE HIMMEL







At Stair's studios, FROM LEFT: A blown-up page from an 18th-century encyclopedia by Diderot shows views of a Louis XV chair; heavily carved side chairs await restoration; workshop manager Nigel Thomas.

What are the big dangers to watch out for?

What are the main reasons furniture ends up here?

Dry air—wood shrinks, cracks, and splinters when it dries. It's most vulnerable when it's just been moved from a wet climate to a dry one. We've had clients call and tell us that their table that just arrived has imploded.

Direct sunlight—you'd be amazed how quickly dark wood will fade in the sun, or how wood will split from the heat of the sun. What else: movers, vacuum cleaners, dust rags that catch on little bits of loose veneer, people who lean back on two legs of their chairs, kids who bounce on the sofas or leave food on the wood. Some kinds of food, like ice cream, will actually eat through the polish. So will alcoholic beverages. People who think they know how to do repair work, they drive us crazy. They make mistakes that are harder to correct than the original problem. And then of course there's fire and water—that kind of damage can be fascinating to repair.

What are some of the really tragic cases you've seen?

We've had an 18th-century American cherry corner cabinet whose top had burned away. We conserved as much as we could of whatever was left and re-created everything that was gone. Right now we're working on a Ruhlmann chiffonier. We think a restorer at some point got lazy and sprayed it with lacquer—the grain was raised and visible, but those Art Deco finishes are supposed to be so clean, perfect, and polished. We have an 18th-century English library chair that came here as a bagful of fragments of mahogany. We've rebuilt the arms an put in the right kind of corner blocks and rejointed everythi We also use a lot of reversible glues, because we try to thi about the next restorers who'll come along.

How can an owner protect their stuff? I mean, if you don't want to put up velvet ropes, what are the best defenses?

You should keep the humidity around 40 or 45 percent. You c buy a cheap humidity sensor at any hardware store. Put cushio on your cane chairs to spread the load—don't sit directly on ca Keep your shades pulled down when you're not home.

Don't use silicone dusting sprays on antiques—they ma the surface very greasy. Just wax the wood once a year with hard-paste wax like Staples or Butcher's. It'll hide the scratch and eventually the wax layers will build up and water w bead on them. But don't use a tinted wax anywhere that can stain anything—it shouldn't touch the carpets, wallpap curtains, or people's clothes. And you shouldn't wax Ame can furniture at all. Collectors want untouched, crusty o surfaces, which are very delicate.

I wish there were more easy answers I could give like th But I can't recommend to people the shellacs, stains, pigmer and powders we use—they react differently on every differe kind of wood. Our shop started out almost 30 years ago as t in-house restoration shop for Sotheby's. I've had 19 years of



IT'S DIFFERENT FOR PEOPLE WITH ACID REFLUX DISEASE.

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BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis; the maintenance of symptom resolution and healing of erosive esophagitis (controlled studies do not extend beyond 6 months); and for the treatment of heartburn and other symptoms associated with GERD; and for risk reduction of NSAID-associated gastric ulcer. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be swallowed whole and taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. Studies evaluating concomitant administration of esomeprazole and either naproxen (non-selective NSAID) or rofecoxib (COX-2 selective NSAID) did not identify any clinically relevant changes in the pharmacokinetic profiles of esomeprazole or these NSAIDs. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects: Pregnancy Category B* Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 1459 were 65 to 74 years of age and 354 patients were ≥75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 15,000 patients (aged 18-84 years) in clinical trials worldwide including over 8,500 patients in the United States and over 6,500 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence <1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculopapular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Two placebo-controlled studies were conducted in 710 patients for the treatment of symptomatic gastroesophageal reflux disease. The most common adverse events that were reported as possibly or probably related to NEXIUM were diarrhea (4.3%), headache (3.8%), and abdominal pain (3.8%). Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction and myalgia, severe dermatologic reactions, including toxic epidermal necrolysis (TEN, some fatal), Stevens-Johnson syndrome, and erythema multiforme, and pancreatitis. Rarely, hepatitis with or without jaundice has been reported. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis) was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book. **DOSAGE AND ADMINISTRATION** Please see full Prescribing Information for recommended adult dosages and dosage adjustments for **Special Populations** for NEXIUM.

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Featured on front: The Fairhaven door style in White Enamel on Soft Maple. Casual and collected, as usual.

Family members wait for a "wash-and-set" in an apron sink on a wide, deep and sturdy base cabinet, flanked by multi-purpose drawers.



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o experience and took years of college courses in cabinet-aking and restoration. We know how to make aesthetic and chnical judgments with the chemicals at every step.

e most of your tools antiques?

ave my father's 70-year-old jack plane and a late-19th-century orris plane, and almost all the screwdrivers, chisels, and saws re are old. The old steel is so much stronger than the new, d it holds an edge longer. We also have an 18th-century bed-lt wrench to take apart and put together four-posters.

u have old materials around for patching, too?

e have boxes of super-old veneers, which are thicker than ything you can get today. We have stacks of spare table leaves th wonderful old surfaces—once I even matched a leaf that s sitting here to a table that came in. The leaf happened to the same size, age, and wood and almost the same color as e table. In every repair, we try to put in as much old surface possible. We have a good collection of mirrors with mer-ry backings; the mercury rubs off on you if you're not very, y careful. And there are drawers here full of old locks, keys, nges, pulls, casters, escutcheons, screws, and nails, cannibal-d from furniture that was beyond economical repair. When find 18th- and 19th-century nails and screws, we pull them t to straighten and reuse.

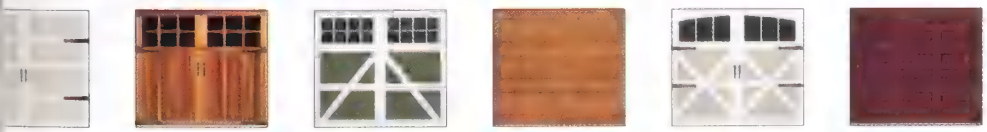
Do you work on just museum-quality pieces, or can anyone send you something they love?

We have clients all over the U.S. with multimillion-dollar collections—some of them are celebrities you've heard of. We make house calls once or twice a year, or whenever we're needed. But anyone can send us something, or pull up in our driveway to drop it off. We just got a chandelier in from Florida, and two tortoiseshell tea caddies from San Francisco. People can also send us photos and we'll give rough estimates. Most of the time a job takes four to six weeks, but we can rush it if someone can't live without that piece of furniture. We charge $125 an hour, and it's our responsibility to let people know when the repairs would cost more than the value of the piece. Lacquer and tortoiseshell are very time-consuming to fix, they have to be ironed and steamed and softened. They're not very hot on the market now, and not necessarily worth the effort. Or if someone comes to us with a table that has great patination but a few rings or dents, and they ask us to sand it to look like new—well, we'd refuse, or convince them to change their mind, and just give it the lightest cleaning instead. ■

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If you'd like to receive an invitation, please call 212-903-5136.



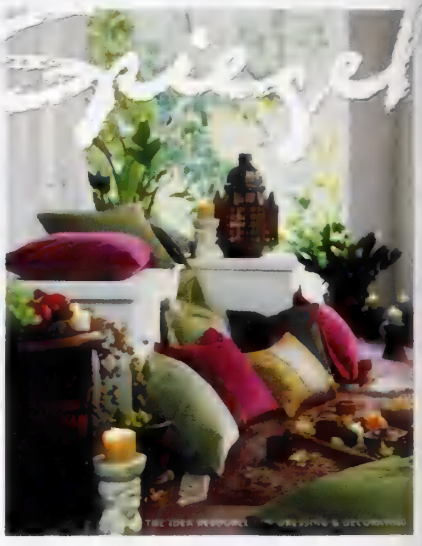
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WEEKEND SHOPPER/EDDIE ROSS

where: Tennessee State Fairgrounds Flea Market in Nashville... **what Eddie found:** antiqu tablecloths... **what he made with them:** a shower curtain, a duvet cover







Follow Eddie and you never know where you'll end up. Here, he tells HB's Mario López-Cordero, you might find beautiful linens, ABOVE, even in a horse barn or a pig stall. ABOVE LEFT: Checking a crocheted detail on a tablecloth that he bought for only $15.

So why did you go to a flea market in Nashville?

I got a call from Linda Wertheimer at NPR. She's a big flea marketer, and she wanted to follow me around for a segment she was doing on flea markets, someplace not in New York.

How is it set up on the fairgrounds?

It's like these big barns. There's a horse barn and there's one you go in that's pig stalls.

Vendors actually set up in the pig stalls?

Yeah, yeah. It's great fun. The people are so friendly and there's lots of really good stuff, old and new.

What did you like best?

The thing that I loved is that it seems like all Southern belles had tons of linens and bedding, monogrammed and everything. Now, bed sizes have changed, table sizes have changed, so there are all these excess linens. Plus, people don't do much formal entertaining anymore. They're pretty, but what do you do with them?

Well, what do you usually do with them?

I really love to make bedding out of antique tablecloths. I also turned them into café curtains, which are great for kit ens and powder rooms. I found an Irish linen tablecloth th was the perfect size for a shower curtain. It had beautiful pul work on it and I thought, let me line it with a colored fabric that you can really see the laciness.

What's pulled work?

The Irish are known for it. It's done by hand, using a needle separate threads and pull them into a lacy pattern.

But how did you turn a tablecloth into a shower curtain?

It was easy. I just stitched the cloth and the colored fab together, put in 12 standard buttonholes that my sewi machine automatically makes, used a plastic liner, and hu it with regular shower curtain hooks that have these n decorative white details on the ends. >



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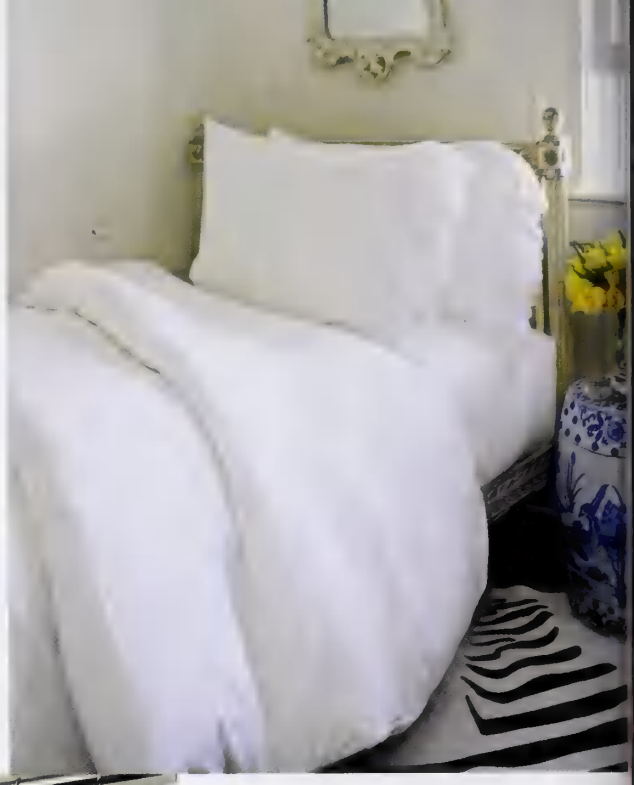
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It looks very graphic, almost modern.
There *is* a modern feeling to it, isn't there? Especially with that really bright lime-colored fabric I put behind it.

Did you do anything else with other tablecloths you found?
Yes, I took a big buffet cloth that was banquet style, huge, with gorgeous embroidery on it, and I turned it into a twin duvet cover. It's big enough to fit on a queen bed, but it looks better on a twin bed. You get that luxurious overhang.

Are you going to tell me this was easy, too?
Very easy. It just involves cutting, hemming, and making a pocket to stuff the duvet inside. I used the leftover fabric to make ties, so the duvet won't slide in and out. You could use a sheet to do the same thing. ■

The Flea market is held every fourth weekend from January to November, and the third weekend in December, rain or shine. for directions, visit www.tennesseestatefair.org or call 615-862-5016.





Do what Eddie did. Duvet cover: Find an oversize old tablecloth. Measure a queen duvet cover. Take a white linen sheet and mark it off with the measurements. Pin the tablecloth to it. Cut off excess fabric. Sew them together to make a pocket. **Shower curtain:** Stitch a different colored fabric onto back of tablecloth. Use a sewing machine to make buttonholes on top of curtain. You can also use a kit to install grommets, making sure they're evenly spaced. Hang with decorative hooks and a hotel or plastic liner.

Tip: A buffet cloth becomes a duvet cover big enough for a queen bed but, with its plush overhang, is even better on a twin bed. A pulled-apart tablecloth serves as a shower curtain lined with lime-colored Lee Jofa fabric. FOR MORE DETAILS, SEE RESOURCES


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It's maddening, isn't it? As many as you've tried, you still don't know which one works be But John Zittrauer at Best Buy does INTERVIEW BY TERRY TRUCCO



What's the difference between a cordless phone and a corded phone? Basically, cordless phones use radio waves instead of wires to transmit your conversation from the handset to a base unit plugged into a phone line.

Does that mean people can listen in on my conversations? How secure is a cordless phone? Unless you're an experienced phone tapper, it's not that easy. But signals can get crossed, so you want to make sure you've got a secure phone.

What kind of phone is the most secure? Digital Spread Spectrum, or DSS, phones scramble conversations across frequencies, which makes it harder for people to listen in. Analog phones, which are cheaper, are the least secure and probably not a great idea if you're going to be giving your credit card number over the phone. DSS phones also send a stronger signal, so you'll get less interference.

Are there other things to look for to get a strong signal? If you live in an urban area, your best bet is a phone with 5.8 GHz, which is the highest frequency around. The signal is strong enough to fight off all the competing radio signals you get if you're near the Empire State Building—or live around a lot of people. A 2.4 GHz signal is also strong. But a lot of appliances run on that signal, like Wi-Fi setups and baby monitors, so you can get static. Cheaper phones and a lot of older phones have a 900 MHz signal. It's not very strong, but if you live in a rural area surrounded by open air, it's probably fine.

How far can I walk from the base and still be able to talk on the phone? There's not really a chart to go by. It's more on a case-by-case basis, depending on signal strength, how much radio signal is going through your building, and static from other appliances. I the average house, you can go two or three floo and still have a pretty clear signal.

Why do these phones have so many button Do people use all this stuff? If features seer superfluous, it's often because people don't kno they're there. Take downloadable ring tones. Th lets you choose different ring tones so you kno who's calling. A lot of phones come with a mut button so you can talk to someone in the roor without covering the phone with your hand. Hol features let the phone play recorded music whe you put someone on hold, like in an office. An if you have a phone with a USB connection, yo can download photo IDs, so when a friend cal you can see the person's picture.

Why does static sometimes come and go during the course a conversation? Static comes from interference from electric appliances, like microwave ovens. If you plug your phone into good surge protector, you can knock out a lot of static. But yo safest choice is a 5.8 GHz phone. Not many appliances run c that frequency, and it's the strongest signal.

How can I free up my hands when I'm using a cordless phon Cordless phones come with headphone jacks. You can plu in your headphones, put the phone in your pocket, and wa around. Or buy a model with a speaker in the base. It's not th most polite way to talk, but you won't have to hold the phon



Is the corded phone as dead as a dinosau We don't sell many for homes anymore. B they're good for offices if you have two phon lines and a fax. We also sell a lot to old people, because corded phones come wi larger number pads that are easy to see.



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Patient Information

BONIVA® [bon-EE-va] (ibandronate sodium) TABLETS

Rx only

Read this patient information carefully before you start taking BONIVA. Read this patient information each time you get a refill for BONIVA. There may be new information. This information is not everything you need to know about BONIVA. It does not take the place of talking with your health care provider about your condition or your treatment. Talk about BONIVA with your health care provider before you start taking it, and at your regular check-ups.

What is the most important information I should know about BONIVA?

BONIVA may cause serious problems in the stomach and the esophagus (the tube that connects your mouth and stomach) such as trouble swallowing, heartburn, and ulcers (see **"What are the possible side effects of BONIVA?"**).

You must take BONIVA exactly as prescribed for BONIVA to work for you and to lower the chance of serious side effects (see **"How should I take BONIVA?").**

What is BONIVA?

BONIVA is a prescription medicine used to treat or prevent osteoporosis in women after menopause (see **"What is osteoporosis?"**).

BONIVA may reverse bone loss by stopping more loss of bone and increasing bone mass in most women who take it, even though they won't be able to see or feel a difference. BONIVA may help lower the chances of breaking bones (fractures).

For BONIVA to treat or prevent osteoporosis, you have to take it as prescribed. BONIVA will not work if you stop taking it.

Who should not take BONIVA?

Do not take BONIVA if you:

- have low blood calcium (hypocalcemia)
- cannot sit or stand up for at least 1 hour (60 minutes)
- have kidneys that work very poorly
- are allergic to ibandronate sodium or any of the other ingredients of BONIVA (see the end of this page for a list of all the ingredients in BONIVA)

Tell your health care provider before using BONIVA:

- if you are pregnant or planning to become pregnant. It is not known if BONIVA can harm your unborn baby.
- if you are breast-feeding. It is not known if BONIVA passes into your milk and if it can harm your baby.
- have swallowing problems or other problems with your esophagus (the tube that connects your mouth and stomach)
- if you have kidney problems
- **about all the medicines you take** including prescription and non-prescription medicines, vitamins and supplements. Some medicines, especially certain vitamins, supplements, and antacids can stop BONIVA from getting to your bones. This can happen if you take other medicines too close to the time that you take BONIVA (see **"How should I take BONIVA?"**).

How should I take BONIVA?

- Take BONIVA exactly as instructed by your health care provider.
- Take BONIVA first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine.
- Take BONIVA with 6 to 8 ounces (about 1 full cup) of plain water. Do not take it with any other drink besides plain water. Do not take it with other drinks, such as mineral water, sparkling water, coffee, tea, dairy drinks (such as milk), or juice.
- Swallow BONIVA whole. Do not chew or suck the tablet or keep it in your mouth to melt or dissolve.
- After taking BONIVA you must wait at least 1 hour (60 minutes) before
  - -Lying down. You may sit, stand, or do normal activities like read the newspaper or take a walk.
  - -Eating or drinking anything except for plain water.
  - -Taking other oral medicines including vitamins, calcium, or antacids. Take your vitamins, calcium, and antacids at a different time of the day from the time when you take BONIVA.
- If you take too much BONIVA, drink a full glass of milk and call your local poison control center or emergency room right away. Do not make yourself vomit. Do not lie down.
- Keep taking BONIVA for as long as your health care provider tells you. BONIVA will not work if you stop taking it.
- Your health care provider may tell you to exercise and take calcium and vitamin supplements to help your osteoporosis.
- Your health care provider may do a test to measure the thickness (density) of your bones or do other tests to check your progress.

What is my BONIVA schedule?

Schedule for taking BONIVA 150 mg once monthly:

- Take one BONIVA 150-mg tablet once a month.
- Choose one date of the month (your BONIVA day) that you will remember and that best fits your schedule to take your BONIVA 150-mg tablet.
- Take one BONIVA 150-mg tablet in the morning of your chosen day (see **"How should I take BONIVA?"**).

What to do if I miss a monthly dose:

- If your next scheduled BONIVA day is more than 7 days away, take one BONIVA 150-mg tablet in the morning following the day that you remember (see **"How should I take BONIVA?"**). Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **Do not** take two 150-mg tablets within the same week. If your next scheduled BONIVA day is only 1 to 7 days away, **wait** until your next scheduled BONIVA day to take your tablet. Then return to taking one BONIVA 150-mg tablet every month in the morning of your chosen day, according to your original schedule.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

Schedule for taking BONIVA 2.5 mg once daily:

- Take one BONIVA 2.5-mg tablet once a day first thing in the morning at least 1 hour (60 minutes) before you eat, drink anything other than plain water, or take any other oral medicine (see **"How should I take BONIVA?"**).

What to do if I miss a daily dose:

- If you forget to take your BONIVA 2.5-mg tablet in the morning, **do not** take it later in the day. Just return to your normal schedule and take 1 tablet the next morning. **Do not** take two tablets on the same day.
- **If you are not sure what to do if you miss a dose, contact your health care provider who will be able to advise you.**

What should I avoid while taking BONIVA?

- Do not take other medicines, or eat or drink anything but plain water before you take BONIVA and for at least 1 hour (60 minutes) after you take it.
- Do not lie down for at least 1 hour (60 minutes) after you take BONIVA.

What are the possible side effects of BONIVA?

Stop taking BONIVA and call your health care provider right away if you have:

- **pain or trouble with swallowing**
- **chest pain**
- **very bad heartburn or heartburn that does not get better**

BONIVA MAY CAUSE:

- pain or trouble swallowing (dysphagia)
- heartburn (esophagitis)
- ulcers in your stomach or esophagus (the tube that connects your mouth and stomach)

Common side effects with BONIVA are:

- diarrhea
- pain in extremities (arms or legs)
- dyspepsia (upset stomach)

Less common side effects with BONIVA are short-lasting, mild flu-like symptoms (usually improve after the first dose). These are not all the possible side effects of BONIVA. For more information ask your health care provider or pharmacist.

Rarely, patients have reported severe bone, joint, and/or muscle pain starting within one day to several months after beginning to take, by mouth, bisphosphonate drugs to treat osteoporosis (thin bones). This group of drugs includes BONIVA. Most patients experienced relief after stopping the drug. Contact your health care provider if you develop these symptoms after starting BONIVA.

What is osteoporosis?

Osteoporosis is a disease that causes bones to become thinner. Thin bones can break easily. Most people think of their bones as being solid like a rock. Actually, bone is living tissue, just like other parts of the body, such as your heart, brain, or skin. Bone just happens to be a harder type of tissue. Bone is always changing. Your body keeps your bones strong and healthy by replacing old bone with new bone.

Osteoporosis causes the body to remove more bone than it replaces. This means that bones get weaker. Weak bones are more likely to break. Osteoporosis is a bone disease that is quite common in women after menopause. At first, osteoporosis has no symptoms, but people with osteoporosis may develop loss of height and are more likely to break (fracture) their bones, especially the back (spine), wrist, and hip bones.

Osteoporosis can be prevented, and with proper therapy it can be treated.

Who is at risk for osteoporosis?

Talk to your health care provider about your chances for getting osteoporosis.

Many things put people at risk for osteoporosis. The following people have a higher chance of getting osteoporosis:

Women who:

- are going through or who are past menopause ("the change")
- are white (Caucasian) or Oriental (Asian)

People who:

- are thin
- have a family member with osteoporosis
- do not get enough calcium or vitamin D
- do not exercise
- smoke
- drink alcohol often
- take bone thinning medicines (like prednisone) for a long time

General information about BONIVA

Medicines are sometimes prescribed for conditions that are not mentioned in patient information. Do not use BONIVA for a condition for which it was not prescribed. Do not give BONIVA to other people, even if they have the same symptoms you have. It may harm them.

Store BONIVA at 77°F (25°C) or at room temperature between 59°F and 86°F (15°C and 30°C).

Keep BONIVA and all medicines out of the reach of children.

This summarizes the most important information about BONIVA. If you would like more information, talk with your health care provider. You can ask your health care provider or pharmacist for information about BONIVA that is written for health professionals.

For more information about BONIVA, call 1-888-MY-BONIVA or visit www.myboniva.com.

What are the ingredients of BONIVA?

BONIVA (active ingredient): ibandronate sodium
BONIVA (inactive ingredients): lactose monohydrate, povidone, microcrystalline cellulose, crospovidone, purified stearic acid, colloidal silicon dioxide, and purified water. The tablet film coating contains hypromellose, titanium dioxide, talc, polyethylene glycol 6000 and purified water.

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BON210R0



THERE USED TO BE A PAGE HERE.
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WAS IT PASSED ALONG WITH A NOTE THAT READ,
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Buying cookware... freezing and defrosting... to serve or not to serve coffee

Q

HOW DO YOU DEAL WITH PEOPLE WHO ARE LATE TO DINNER?

A

THIS IS A REALLY TOUGH ISSUE, because you want to be respectful not only of the friends who are late, but also of the friends who are already at the party. No one wants to wait until 10 o'clock for dinner, and I certainly don't want to serve a burnt roast! This is what I do: I wait for up to 30 minutes for the latecomers to arrive. If they're *still* not there, I quietly rearrange the table setting to remove their plates, glasses, and chairs, and put them aside in case they do arrive. Then we all sit down to dinner. If the friends arrive later, everyone can quickly rearrange themselves to make room—and then I serve them whatever course we're eating at the time. This works for everyone. The friends who are at the party have the same good time they expected, and the late guests don't feel guilty that they've ruined your party.

What kind of cookware should I buy?

I know there is lots of really good cookware available, but the ones I use are All-Clad stainless steel and Le Creuset enameled cast iron. They're expensive, but they really do last a lifetime. They're also incredibly easy to clean.

I recommend that you start with two stainless-steel sauté pans (an 8-inch and a 10-inch), two stainless-steel saucepans (2-quart and 4-quart), and one 16- to 20-quart stainless-steel pot for making stocks and pasta. If your budget allows, a stainless-steel roasting pan is perfect for chicken and meats.

For soups and stews, you'll need a heavier pot; I like the 7¼- or 9-quart Le Creuset French Oven, in Flame (orange). Not only is it great for cooking, but it's beautiful enough to go directly from the oven to the table. I also like the Le Creuset oval au gratin dishes, which I use for things like baked eggs for breakfast and vegetable gratins for dinner. My choice would be 11 or 14½ inches, and I love their new Kiwi color (citrusy green). I should also say I have a dozen white oval Apilco baking dishes in lots of sizes.



Send your questions to inaforhb@hearst.com. Watch Ina on t Food Network's *Barefoot Contessa* (check WWW.FOODTV.COM f airtime) or visit her website, www.barefootcontessa.com.

The best news is, whatever brand you choose, stainless-ste and enameled cast-iron pots and pans clean *really* easily. Aft doing the dishes, I fill them with very hot soapy water and l them sit overnight. In the morning, all I need is a sponge—r scrubbing at all!—and they're like new again.

Do you use nonstick cookware?

Personally, I'm not so crazy about nonstick. Although no ing works as well as nonstick pans, I've always avoided the I always feel as though I have to be careful with them, a need to use some special utensil or the nonstick coating w come off in my dinner. *That's* not so appetizing!

For parties, I like to make mini-muffins and mini-loaves but I'm never sure about the baking time. Help!

Mini-muffins and mini-loaves are a fun way to bake for party. As far as I know, any batter can be baked in smaller



If you think it works on salad, try it on steak or chicken. That's the sweetest cross-dressing.

Paul Newman

Shockingly, the whole idea of using my salad dressing for something other than salad is not as unnatural as it seems. I use virgin olive oil and herbs and spices so fresh you'll be tempted to slap them. But don't. Instead, turn a humble chicken breast into "poulet," dress up a London broil, and give the slightest shrimp a superiority complex. So next time you're having doubts about dinner, just cross-dress.

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sizes; only the cooking time needs to be adjusted. What I do is make the regular batter and then bake only one test muffin or loaf. If the recipe says to bake the muffins for 25 minutes, I'd set a timer at 15 minutes and test it every minute or two after that, until a toothpick comes out clean. Once you have the right baking time, you can go ahead and bake all the muffins or loaves.

What's the best way to freeze and defrost things? And how long do you keep food in your freezer?

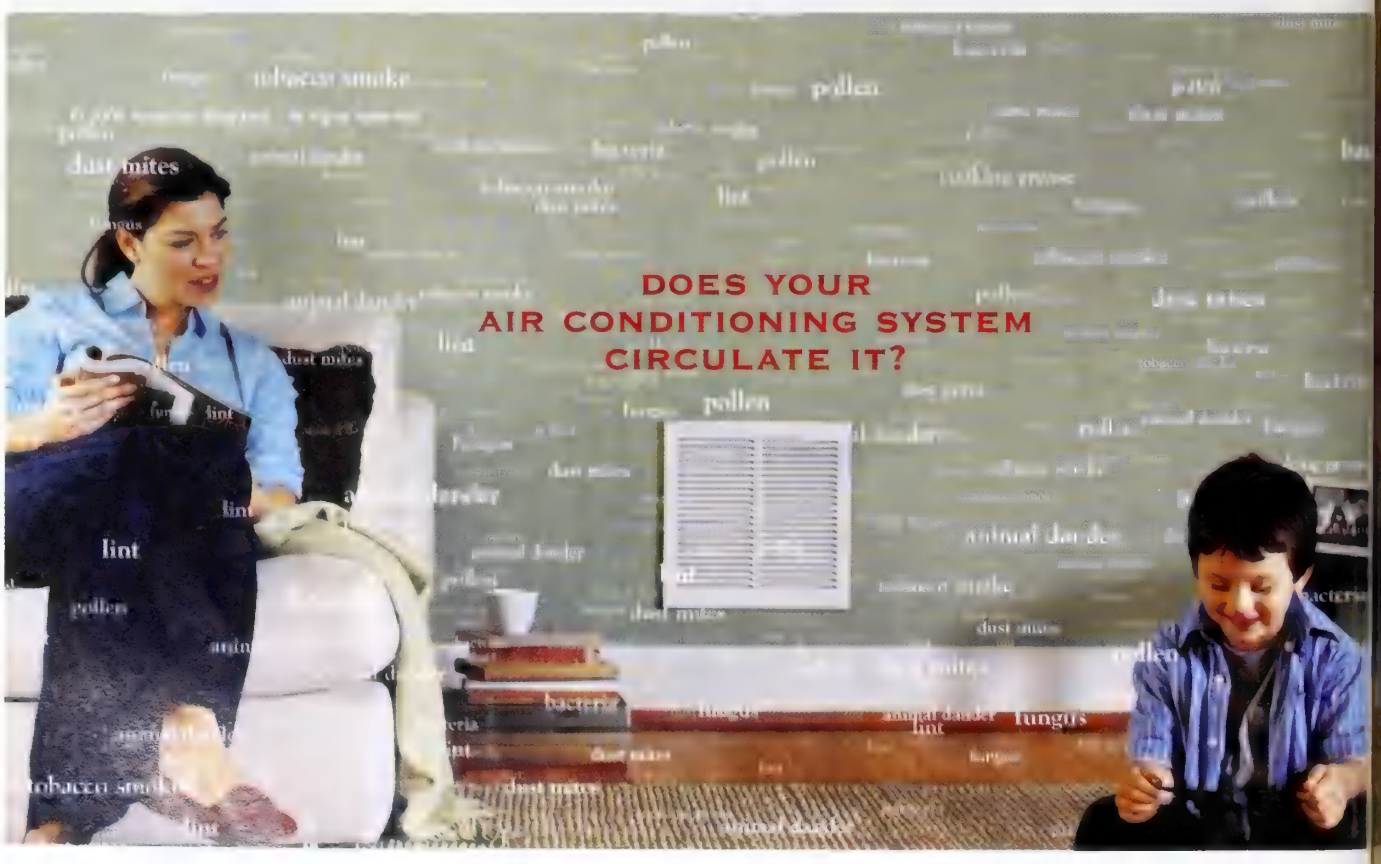
Not everything can be frozen, but if it can—particularly soups, baked pastas, and cakes—this is the best way to do it: first, wrap the products really well in plastic wrap and then in aluminum foil. It's very important to label them with the name and the date! You don't want to keep anything frozen longer than six months. The less air in the wrapping, the less chance you'll have of getting freezer burn. I use plastic zip-lock bags and create a vacuum by pushing as much air out as possible before I seal it. Soups are best frozen in plastic takeout containers with lids.

The best way to defrost food is slowly, overnight, in the refrigerator. That way it defrosts evenly throughout. When you're ready to bake the lasagna or serve the lemon cake, you won't be surprised with a mushy exterior (no one wants that) and a block of ice inside.

Is it necessary to serve coffee at the end of the meal?

Okay, I'm guilty of this too: At the end of dinner, if I as "Nobody wants coffee, do they?" no one will ask for it. But you want to be really nice to your guests (and I do!), this the best way to serve coffee after dinner: Before the party, s up the water and coffee in not one—but two—coffee ma ers, but don't turn them on. (I keep an extra coffeemaker the pantry, and you'd be surprised how often I use it.) The I put regular coffee in one and decaf in the other. While d sert is being served, I'll ask who would like coffee, and the I just turn on one or both coffeemakers, depending on t answers. If no one wants coffee, I'll just leave the pots all s for the morning. How easy is that?

One day at my old store, Barefoot Contessa, I drank an ic coffee while nibbling a few chocolate-covered espresso bea and realized the flavors would be terrific together in a desse So I came up with this ice cream. Making ice cream is a litt extra effort, but this recipe is worth it. I use ground espres beans. If you make it with regular, rather than decaffeinat espresso, you hardly need to serve coffee with dinner! ●



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TOMATILLO-SAUCED ENCHILADAS WITH SPINACH AND MUSHROOM

Enchiladas Verdes de Espinacas y Hongos

SERVES 4

- 3 garlic cloves, peeled
- Fresh hot green chiles to taste (I like 2 serranos or 1 jalapeño), stemmed and quartered
- 1½ pounds (10 to 12 medium) tomatillos, husked, rinsed, and cut into quarters
- ¾ cup (loosely packed) roughly chopped cilantro, plus a fe extra sprigs for garnish
- 3 tablespoons vegetable oil, olive oil, or bacon drippings (divided use), plus some for the tortillas
- 2 cups chicken broth
- 8 ounces mushrooms (button, oyster, or shiitake are good stemmed and sliced
- 1 large red onion, thinly sliced
- 10 ounces (about 10 cups) spinach, stems removed
- 1 cup (about 4 ounces) shredded cooked chicken (about one-quarter of a large rotisserie chicken) or cubed ham (optional)
- Salt
- 12 corn tortillas, preferably store-bought
- 3 tablespoons Mexican *crema*, sour cream, heavy cream, or *crème fraîche*
- ½ teaspoon sugar (optional)
- 1 cup (4 ounces) crumbled Mexican *queso fresco* or other fresh cheese such as feta or goat cheese

> recipe continued on p. 70

DEVON MAKES ENCHILADAS

A delicious, fun recipe for a small group or a crowd. The tomatillo sauce is easy to prepare; sautéing the onions and mushrooms takes no time. I used the white meat from a rotisserie chicken, pulled into pieces. I put the chicken on top of the sauteed onions and mushrooms, put the spinach on top, and left it all until I was just about ready to assemble everything. Then I turned up the heat long enough to wilt the spinach and heat the chicken, dumped everything in the frying pan into a bowl, and covered the bottom of the frying pan with some of the green sauce. Oh, I added about half a cup of crumbled feta to the filling, too.

The instructions on my package of corn tortillas said to warm them up in a dry frying pan—I used a pancake griddle on top of my stove so that I could do 3 at a time, and stored them in the folds of a damp napkin to keep them from drying out. I didn't see the point of brushing them with oil and baking them in the oven as Bayless suggests. In fact, I noticed that for the most part Bayless uses very modest amounts of oil to cook with—nothing is even remotely greasy.

Once I had sauce, filling, and tortillas assembled, I went to work filling them. Instead of putting the enchiladas on plates I returned them to the big frying pan, on top of the green sauce, added the remaining green sauce, sprinkled more crumbled feta on top, covered the whole pan (Bayless suggests using a cookie sheet if you don't have a big lid) and gently reheated it all. I served it right out of the frying pan at the table.

I think you could also put the filled enchiladas in an ovenproof casserole and reheat them in the oven, then serve this as part of a buffet dinner.



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SEARED SALMON WITH SPINACH AND CREAMY ROASTED PEPPERS

Salmón con Espinacas en Crema Verde

SERVES 4

- 2 fresh poblano chiles
- 10 ounces cleaned spinach (about 10 cups)
- 3 tablespoons vegetable or olive oil
- 3 garlic cloves, peeled and halved
- 1 to 2 tablespoons *masa harina* (Mexican corn "flour" for making tortillas—look for it in well-stocked groceries)
- 1½ cups milk, plus a little more if needed
- 4 4- to 5-ounce (1 to 1¼ pounds total) skinless salmon fillet (snapper, halibut, and catfish are also good)
- Salt and ground black pepper

1 Roast the poblanos over an open flame or 4 inches below broiler, turning regularly until blistered and blackened all ov about 5 minutes for an open flame, 10 minutes for the broi Place in a bowl, cover with a kitchen towel, and let cool un handleable.

2 Place the spinach in a microwaveable bowl, cover it with pl tic wrap, poke a few holes in the top and microwave on hi (100%) until completely wilted, usually about 2 minutes. (If yo spinach comes in a microwaveable bag, simply microwave it the bag.) Uncover (or open the bag) and set aside.

3 Turn the oven on to its lowest setting. Heat the oil in a very lar (12-inch) skillet, preferably nonstick, over medium. Add the gar and cook, stirring regularly, until soft and lightly browned, abo 4 minutes. Using a slotted spoon, scoop the garlic into a blend Set the skillet aside.

> *recipe continued on p. 70*

DEVON COOKS THE SALMON

At the end of each recipe, Bayless offers what he calls "riffs," simple improvisations and seasonal variations that extend the life of the recipe. I unintentionally created my own riff when I dumped the spinach into the blender along with the other ingredients, creating a sauce worthy of a Saint Patrick's Day celebration. I mean it was really green. But it was also very good, and when in the interests of accuracy I made it again correctly, I can't say it was better, just different. In Bayless's version, the spinach is a vegetable served with salmon and sauce, and I like that.

I roasted the poblanos on the open gas flame on top of my stove very successfully. As always with peppers, I had no idea what degree of heat to expect from these. In fact the sauce was not at all fiery, but had that smoky flavor that is always described as characteristic of Mexican food. This is the first time I really "got" it.

Because I don't own a microwave, I steamed the spinach in ½ cup of water on top of the stove. I think the dish looks more attractive with the sauce on top of the fish, and with a few boiled potatoes alongside to keep it company.

NOTE: A week after making the two recipes printed here, I realized they both had spinach as a major ingredient, but they are so different that I think you could serve them back to back and no one would even notice. Neither recipe has a big "Wow" effect; rather, the effect is more of being able to gracefully prepare a meal for family and friends using familiar ingredients in new and satisfying ways.



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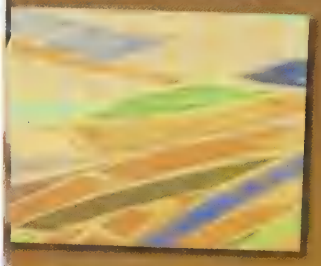
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ENCHILADAS

continued from p. 66

1 Turn on the oven to 350°F. With a food processor or blender running, drop in the garlic and chiles one piece at a time and finely chop before adding the next piece. Add the tomatillos and cilantro; process until smooth.

2 Heat 1½ tablespoons of the oil or bacon drippings in a medium (3-quart) saucepan over medium-high. Add the purée and cook, stirring nearly constantly, until the mixture is the consistency of thick tomato sauce, about 7 minutes. (The more you cook down this base, the richer and sweeter the sauce will be.) Add the chicken broth and simmer over medium heat to blend the flavors, about 10 minutes.

3 While the sauce is simmering, heat 1½ tablespoons oil or bacon drippings in a very large (12-inch) skillet over medium-high. Add the mushrooms and cook, stirring nearly constantly, for a couple of minutes, until they begin to brown. Add about three-quarters of the onion (reserve the rest for garnish) and continue cooking, stirring frequently, for another minute or two, until the onion looks translucent. Add the spinach and optional chicken or ham and cook, stirring constantly, for a minute or so, until the spinach is wilted. Season with salt, usually a scant teaspoon. Cover to keep warm.

4 Lay out the tortillas on a baking sheet and spray or brush lightly on both sides with oil or bacon drippings, then stack them in twos. Slide the tortillas into the oven and bake just long enough to make them soft and pliable, about 3 minutes. Remove from the oven and stack them in a single pile; cover with a kitchen towel to keep warm.

5 Stir the *crema* (or its stand-in) into the sauce. Taste and season with salt, usually about 1 teaspoon (add the sugar if the sauce seems quite tart to you). Holding a tortilla by one edge, dip most of it into the sauce, then lay it on a plate. Spoon a heaping 2 tablespoons filling down the center, roll up and lay seam-side down on a dinner plate. Repeat with 2 more tortillas, arranging them on the same plate. Douse the enchiladas with about ¼ cup of the warm sauce, sprinkle with a quarter of the crumbled cheese and garnish with some of the reserved onion and cilantro sprigs. Assemble the rest of the servin and carry right to the table.

You can simplify this recipe in two wa First, you can skip the vegetable fillir and use only shredded cooked chicke (you'll need about 2 cups: about half a large rotisserie chicken). And, secon you can use store-bought tomatillo sal (you'll need about 4 cups): Blend it un smooth, then transfer to a saucepan a bring it to a boil. Add the *crema* a check the seasonings (it will likely l quite spicy and tangy, so you may wa to add extra *crema* and/or sugar).

SEARED SALMON

continued from p. 68

4 Rub the blackened skin off the chil and pull out the stems and seed poc Rinse the chiles to remove bits of sk and seeds. Roughly chop and add to th blender, along with the *masa harina* a milk. Blend until smooth.

5 Return the skillet to medium-hig heat. Sprinkle both sides of the fish l erally with salt and pepper. Lay the lets in the hot oil and cook until rich browned, about 2 to 3 minutes. Use spatula to flip the fillets, and cook un the fish barely flakes when pressed firm with a finger or the back of a spoon (yo want it slightly underdone), usually couple of minutes longer for fish tha about 1 inch thick. Using the spatu transfer the fish to an ovenproof pla and set in the oven.

6 With the skillet still over medium-hig pour in the poblano mixture and whi until it comes to a boil and thickens, abo 1 minute. Reduce the heat to medium-lo and simmer, stirring frequently, for 5 m utes to blend the flavors. If the sauce h thickened past the consistency of a crea soup, whisk in a little more milk. Tas and season with salt, usually a generou ½ teaspoon. Add the spinach to the sau and stir until it is warm and well coate with sauce.

7 Divide the creamy spinach amon four plates. Top each portion with piece of seared fish. (Or, if it appeals t you more, spoon the sauce over the fillets.) Serve without delay.

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CUP EACH: SHREDDED GREEN AND RED CABBAGE
CUP SHREDDED CARROTS
¼ CUP SLICED GREEN ONIONS
¼ CUP GOOD SEASONS Asian Sesame with Ginger Dressing
¼ CUP PLANTERS Cocktail Peanuts

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RILL TUNA 3 TO 4 MIN. ON EACH SIDE FOR DIUM-RAREDONENESS.REMOVEFROMGRILL; VER TO KEEP WARM.

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AH, THE GOOD LIFE. Americans are always looking for new ways to live it, and I love where we're headed right now: the house as personal resort. At some point it seems we all took a good look at the hotels and spas we were vacationing in and asked ourselves, Why can't we live like this all the time? And now we do. From "golf villas" to "lifestyle condos," from Miami to Santa Barbara to Carefree—wouldn't it be nice to live in a place called Carefree?—it's an amazing new world out there, filled with oversize chaises and vast puffy beds and lime-basil candles around every corner. It's a world of outdoor living rooms and open-air fireplaces and huge bathrooms meant for meditation and even bigger kitchens wired for sound, video, and cappuccino. On the following pages we show you this new American life. I think you'll find this issue a vacation in itself.









STEPHEN DRUCKER, EDITOR IN CHIEF



the good life on the gul

INTERIOR DESIGN BY MALCOLM JAMES KUTNER
INTERVIEW BY PENELOPE GREEN
PHOTOGRAPHS BY CHRISTOPHER BAKER





PENELOPE GREEN: This house is in Key West, but don't you also live in London?

MALCOLM JAMES KUTNER: Yes, I do. I like old houses, and taking care of old houses, and I live in an old house in each place. The London house was built in 1725. This house was built in 1898 by a Cuban shipbuilder for a cigar maker. The two countries, that's part of my background: One of my grandmothers was English, and the other was American. They were both very stylish. The English one was sort of old-guard, not decorated but well-considered. The other was very sleek and American in a Billy Baldwin kind of way. I am very, very inspired by both of them.

I know you love the culture of outdoor living. Where does that come from?

My American grandmother had a house in Guatemala, where all the houses are built around a central courtyard, which is used for everything from drying linen to throwing parties. When I was studying anthropology and architecture, I lived in Java and Bali. I was fascinated by the outdoor rooms there, and the transition that was almost seamless between the indoors and the outdoors. With outdoor living in general, it's about being friendly with nature and inviting it inside instead of trying to draw that heavy line in the sand that says, "This is the outside and this is the inside." Key West is all about living harmoniously with nature. Because it never freezes, you can put things outside that you would never think of. People their televisions outside.

You've put whole rooms outside here: there's an outdoor kitchen and a sitting and a dining room, under a covered po

You do it here because you can. And there are so many g fabrics now that are made for the outdoors—stripes, chen sheers. You have all the options you'd have inside—you're limited anymore to those old stiff "outdoor" fabrics.

What do you do when it rains sideways?

Just mop up.

It all looks like something out of a Somerset Maugham no or maybe something by Graham Greene. I can imagine an glass sweating in your hand, and a sultry breeze meanden through each room. How many windows do you have?

Thirty-four windows, and 8 French doors, all shuttered. first thing I did when I bought the house was to have al shutters removed and stripped. They are the original cyp ones, and they'd been painted so many times the louve longer moved. They were done by Liz Devries, who is shutter restorer down here. She does it all by hand. I love way you can manipulate light with louvers, the slatted sl that falls across a room. A lot of times I have the windows and the shutters closed. They're the best hurricane protec



...Malcolm Kumar ...ged the indoor-outdoor ...ke an entry hall... "a ...to step and read the ...It's very English." The ...peller is by Archimede ...ge. The 19th-century ...and whale vertebrae ...om Humphrey Carrana ...on. The Aubusson is ...Rahmanan. OPPOSITE: ...e sitting room the Axel ...oordt sofa and chairs ...rom Holly Hunt, Miami; ...e matting is from Stark.



THIS PAGE: In the master bedroom, the walls and floors are painted Silver Lining, from Pratt & Lambert. The ceiling is a pale blue, #44 from Donald Kaufman. Bed is by Christian Liaigre; curtains and bed linens are Tapa with Stripe by Fortuny. Chaise longue and Bridgewater chair by Axel Vervoordt. Table lamp from McGuire. OPPOSITE: In the guest room, bed from Thomas Moser; French bamboo armoire dates from 1900. The curtains are a Rogers & Goffigon Somerset linen. Wall color is Donald Kaufman #11. Accessories are from Key Accents in Key West.



too. They keep the water out, but the wind can move through. This house breathes beautifully.

The wood in your indoor sitting room is a glorious color, like warm honey.

It's Dade County pine, and it doesn't exist anymore; all the insides of the houses here were clad with it. The floors are the original cypress, and that matting is called apple matting. It's made in England, and has been a fixture in country houses there since the 16th century. Prince Charles has it in the drawing room at Highgrove. I like to work with a lot of natural materials: bare wood walls, stone, hemp, linen. It's sort of more about bringing my fascination with outdoor living inside. So I love that what we do when we decorate is to take stone, linen, metal—something from the quarry, the field, the mine—and cultivate it into something that's comfortable and useful. You're surrounded by nature in its most refined forms. This is the stuff I think about all the time. I try not to lose the spirit of nature.

What was the first thing you did here when the house was finally finished last November?

Because I read a lot, and have a lot of friends, it's really important to me that each chair have a table where you can put a drink or a book, and a light to read by. So the first thing I did was to sit in every chair and on every sofa with a book or the newspaper. I made sure I could see, and that there was a place for my feet if I wanted to put them up.

What are you reading right now?

Nancy Lancaster: English Country House Style, by Martin Wood. Nancy Lancaster was a Virginian who moved to England and paired up with John Fowler, who was later part of Colefax and Fowler. There was a certain mellowness that she achieved, a kind of undecoratedness. That's hard to do. I'll just read you a little part that really resonates for me: 'She transformed the way people on both sides of the Atlantic decorated their homes, laid out their gardens, lived their lives.'

I know you're newly settled in here, but have you established any house rituals yet?

There is one that's left over from my childhood, where you wake up the house in the morning and at night you put it to bed. Closure at the end of the day, and opening at the beginning. Every night I turn off all the lights and draw the curtains and close the shutters, even in the guest room when no one is there. And in the morning, I open them all again. My English grandmother was very particular in that way. It's nice to talk about them, my grandmothers. You have to integrate your past into your home. It doesn't have to be actual objects, but maybe just a feeling. Of course, a lot of people don't have happy pasts, but I was lucky to. I'm very connected to my house. I can't wait to go home, and what's wonderful about a little village like Key West is I can go home a lot during the day. It's great to feel that there is no place that's as comfortable, and no food as good. *PRODUCED BY SENGA MORTIMER*

The study has the first piece of furniture Kutner bought for himself—a desk with a red leather top. He found it in London for $200. The pair of desk lamps are from Pottery Barn; the single lamp behind it is from Baker. The floor lamp is custom-made from a mangrove branch by Ed Koehler; from Holly Hunt Miami. The shades are from Conrad; the bookca from Archeo Gallery in K West; the antique kilim f Rahmanan in New York. T paint is Blackwatch Gree from Pratt & Lambert.







"At 18 by 25 feet, the indoor kitchen is the biggest room in the house, and it has no wall cabinets, except for those covering the refrigerator, pantry, and freezer. Everything else is under a huge 12-foot island in the center. The *frutera*, the wooden statue holding those pomegranates, is from Rio; *fruteras* were used in the markets there to sell fruit. She's an early-20th-century piece. During Mardi Gras in Key West, she wears Mardi Gras beads. I like to cook for people, not dinner for one on a Tuesday night."

"This is a great old house with great bones, and all that cliched stuff. When I bought it, it had a 150-foot garden out back with a pool, but no real relationship between the house and the garden. Which is why I built the covered porch and the outdoor kitchen and shower. Any design is about the creation of atmosphere. The nice thing about this garden is that I can have a party for 200 or Sunday dinner for six, and it's just as intimate either way."





"The outdoor kitchen cabinets and the doors to the outdoor bathroom and shower are made from old cypress shutters, from a stockpile that my shutter restorer, Liz Devries, has. So many people want shiny new shutters, so she rescues lots of old ones. She's got quite a stash. Should I tell you the truth? I haven't yet been in the pool. I love to look at it. When it's still you can see the reflection of the sky, the trees, and the house. This is why I love dark pools."

Food here is all about fresh fish and a lot of tropical fruit. Last Sunday night we had burgers and seafood skewers. For small parties I might play something mellow like lounge music, or Brazilian samba music. It goes well with the flowing curtains and the dim lights. I keep a full bar on hand so people can have whatever they want. I set it all up on a table on the porch and let people help themselves."





THIS PAGE AND OPPOSITE: From the outdoor sitting and dining room you can see the pool through the gaps in the sheer curtains. All the fabric—the curtains and upholstery—is from Perennials. The fabric on the sofa is Ishi. The accent pillows, blockprinted by hand in India, are from John Robshaw. Ceiling is painted in Benjamin Moore Polar Ice. Poolside chairs from McGuire in Perennials' Big Stripe fabric. Sun loungers are Brown Jordan, with Peter Fasano Key Biscayne cushions. FOR MORE DETAILS, SEE RESOURCES





In the living room, carve ivory pagodas are on eac end of the marble mante LEFT. The sofas and chair in the sunroom, THIS PAG are covered in Brunschw & Fils Le Lac Glazed Chin in Cream. The red cash- mere throw is from The Monogram Shop. The vin tage lacquer coffee tabl was bought at auction.



What's the good life today in the land o



Gatsby?

INTERIOR DESIGN BY MEG BRAFF
INTERVIEW BY CAROL PRISANT
PHOTOGRAPHS BY FRANCES JANISCH

The family spends a lot of time in the sunroom, where they've put the TV and the computers. Poppies are arranged in a Calvin Klein vase on the red lacquer-look, leather-topped card table. The trellis-patterned rug is from Misha Carpet in New York. Simple white matchstick blinds hang behind the yellow-checked cotton curtains. Braff likes the simplicity of the blinds and the informality of the curtains. The ragged and glazed walls are painted what she calls "a very punchy" shade of custom-mixed green. The swing-arm floor lamp is from Visual Comfort.





CAROL PRISANT: *If the good life began anywhere, it has to have been on the North Shore of Long Island. Gatsby, Sabrina, it all happened here. You're a Southerner, but have you found that an influence?*

MEG BRAFF: It is. It is. Because there's a certain old-fashioned quality to that which I love. That old feeling of pantries, separate breakfast rooms, big rambling kitchens, walk-in safes, all that.

But there's a little Dixie here, too.
Absolutely. There's a certain warmth, a comfort level, and hopefully, there's a nice understated feel that's welcoming and not pretentious—certainly not intimidating.

I have to ask. There's a definite Regency thing going on, and tons of chinoiserie. Have you been to Brighton Pavilion?
No, but it's been very high on my list for years, because I love all things chinoiserie. I'm finally going in June!

Still, you've managed to create a genuinely Brighton Pavilion dining room. Where did you buy this wallpaper?
Actually, those stripes are painted. I wanted the walls to have a cleaner look than wallpaper—a kind of strié effect.

Well, that explains the wall vent up there. I couldn't imagine how you papered those louvers! Tell me about your color choice then: that minty green.
I bought green curtains at an auction, then chose a green for the painted stripe that had the same soft feeling, but with more impact. I buy almost everything at auction. I just *love* it, because I prefer to own things that have been loved, that have had "life experiences" and a little bit of age. I love this pagoda-shaped chandelier; these old bird pictures, too. They have more of that green.

And I see you've furnished mainly with antiques. In certain circles, they're a cornerstone of the good life.
I agree. That antique English table in the window with the big compote on it—it comes and goes to my basement—was a gift from my mother-in-law. The antique dining table is from France, although I did have the console made there.

Why no carpet?
Because this is really a "pass-through" room—more of a breakfast room, really, since it's not very big. I had ten people for dinner the other night and it was tight and cozy, but with friends, it seemed very wa



Speaking of warm, your house has what must be the perfect sunroom.
We spend a lot of time in there. The TVs are in there. The c puters are in there. The boys do their homework in there. T Brunschwig fabric on the furniture has been around for a The curtains are cotton, and they give a nice feeling of ir mality. I like the simplicity of the matchstick blinds, too. ragged and glazed walls are a very punchy shade of gree

And where did you find that seriously big coffee table?
That, and the little side tables, all came from Tepper G leries, a small auction house in Manhattan. I sort of like feeling of a little bit of rattan. And I love having a games t in there, because we play tons of Scrabble and games with kids. This one came from a local antiques store, and I h lacquered red by my local painter. He used several laye high-gloss paint. But I've had clients who take things to t local car shop, you know, and had them coated with auto p The carpet is very light, but it's also very forgiving. There spots here and there, but with a new dog, and four little b it's still held up pretty well.

I notice most of your fabrics are cotton. Because it's kidpr
Yes, but I prefer it to silk anyway. I have some chairs here are in silk taffeta, but I don't think I would do that again not that good in terms of cleanability, for sure, and I don't think it's all that comfortable to sit in. They're very slipp

You have balloon shades in your youngest son's room.
To be honest, it was originally a guest room, which is w looks a little like a girl's room. But he's only 2½, and it *is* l

PRODUCED BY SENGA MORTIMER



The dining room walls were painted in pale green and melon stripes by Roman Kujawa of Miro Art. Above an antique French table is an English Regency chandelier, a family heirloom. The console is a custom piece from the designer. OPPOSITE: An antique mahogany drop-leaf table displays a footed compote from Hinson & Co.



CP: *Your own bedroom furniture is feminine, but I'd never say "girly."*
MB: I wanted a bit of chintz in here, b not something that was overpowering, because it's not an enormous room an because my husband's not really a chi person. How surprising is that?



The master bedroom's headboard, chaise, and Basford bench—a Braff design—are covered in Pierre Frey's Fleurs de Mai chintz. For the curtains and the duvet Braff used a Cowtan & Tout silk taffeta check. OPPOSITE: The children's room is wrapped all over in Cowtan & Tout's Floral Toile in blue. Wall color, Ralph Lauren Bellflower Blue, with glaze.

nted it to have a nice tailored look, so there are simple silk taffeta curtains and the duvet
y've sort of faded a bit), and those English mahogany chests that make good bedside
es—because we really don't have a lot of storage space in this room. We really use that
ise, too, because the kids pile into our bed at night like a little bunny rabbit family, and
vays find that some of us wind up over here, reading or watching TV. I like the fact that
s a tight seat—it looks a little cleaner. You'll notice little footstools and things around,
because, you know, I like places to stack books. They're softer alternatives to tables.



Caned-back black gilt armchairs from Julian Chichester, London, flank an antique breakfast table. The French clock is from Global Views. The window seat is covered in a Fonthill paisley, and the pillows are decorated with Brunschwig & Fils crimson linen velvet and trim from Passementerie.

OPPOSITE: The paneled library carpet is Autumn Leaves in blue and rust from Stark. Brass wall lamps from Nicholas Antiques, New York.



Knotty pine paneling in the library. I haven't seen that in years. Did you put it in?

: No. Before we bought this house, it was decorated by Juan Pablo Molyneux, and lid the paneling and the carpet in here, which I just liked—especially this blue in the pet, which I kind of pulled out and used for fabrics. I think patterned carpets are so redibly forgiving, anyhow. And in this room, which is a little bit of an awkward space — the window seat and all—you kind of have to have wall-to-wall.

You chose balloon shades here. Why?

: I wanted a certain softness, plus a tailored look, and I thought they'd be dressier than nan shades. This is the only window in the room, so I mounted the shades high. The dows don't go all the way to the top, and I needed as much light as possible coming in.

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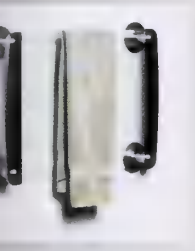
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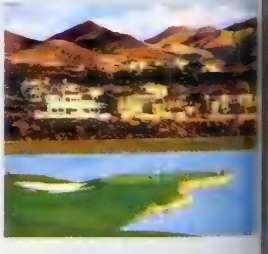
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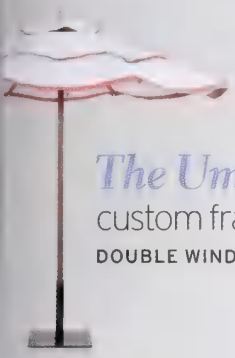
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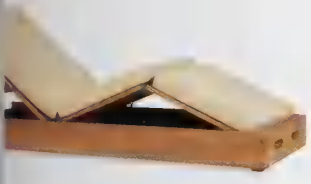
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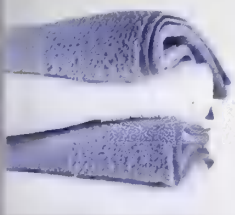
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the good life on the lak



TERIOR DESIGN BY SUZANNE KASLER
TERVIEW BY FRANCES SCHULTZ
HOTOGRAPHS BY TRIA GIOVAN

e architect, William T. Baker, designed the outdoor fireplace. Furniture from Smith & Hawken. OPPOSITE: An antique armillary sphere ands on a Rose Tarlow Tuscany table in the living room. Curtains are Rogers & Goffigon linen with Scalamandré trim.



In the dining room, Barrel back rattan chairs from Pizitz Home & Cottage surround a Spanish Market dining table from Formations. Rug from Designer Carpet; chandelier, Ironware International. OPPOSITE: A custom banquette by Tecnosedia in Osborne & Little stripes. Chairs, Edward Ferrell. Walls are Benjamin Moore's Elephant Tusk.

RANCES SCHULTZ: Where are we?

ANNE KASLER: This is a Georgia family's second home ake Thurmond, South Carolina. The husband grew up ing here with his family.

new construction?

I teamed up with an Atlanta architect, William T. Baker, Land Plus landscape architects early on.

it make a huge difference, coming in at the beginning?

es, because then you don't have to overdesign.

verdecorate?

lly don't like to do that. If you can get the bones and the ground right at the beginning, then it's a whole different of project. While the architect worries about issues like struc- roof, and massing, I can start with the client to think about gs like a bigger laundry room, French doors in the dining —all those little details that make the house work.

at why nothing about the house seems superfluous?
ything about it suggests right place, right time.

e it's a second home they have lots of family and friends to so I feel you can have a few strong pieces and keep it more ic and tailored. Also the view is really a key part of how the gn works. You ought to highlight what you're there for.

e the gigantic window in the gigantic living room. So 's it like decorating Westminster Cathedral?

ghter) A big space is always a challenge. But the view of ake is incredible from here, and it's all about trying to ure that view. What I had to do was make it comfortable, a room you would want to hang out in.

? By the seating arrangement?

sofas flank the fireplace, with a big chair and ottoman to side and a coffee table in the center. Then there's a game and two chairs in a corner, and two big swivel chairs in of the window. When you're in the room it feels great; it n't overwhelm you.

the pieces themselves feel good . . .

luxurious textures. Maybe luxurious is not the right word lake house, but I use a lot of chenille, leather, linen, and . The rug is a really thick pile wool, which also pulls the e together. I kept the whole house very tone-on-tone, with rals, camels, tans, browns, blues. It has the casualness of e house but it's still sophisticated.



The library table is quite a statement. Is that an example of what you mean by a few strong pieces?

Yes, it's by Rose Tarlow, and I put it right in the center of the room, right at the entry. It sort of puts the visual brakes on before continuing into this enormous space.

The outdoor fireplace is fantastic. There's all the atmosphere and romance of gathering around the campfire, but with the felicitous absence of the camp. Are we seeing more of these today?

Definitely. People are more and more interested in interacting with the beautiful outdoor spaces they're creating, even in cooler climates. A fireplace lets them enjoy those spaces year-round, becoming a destination almost. Here, French doors open from the dining room to the porch, creating a great flow.

The dining room has probably become THE modern design dilemma, perhaps even more so for the second home—where you want to be cozy and casual, and yet you're more likely to have company and entertain.

People think we don't need dining rooms, but we do! Dining rooms are gathering places. They just need to be accessible. That's why I put those big wicker chairs in. They're comfortable, and you can sit there for long periods.

I love the banquette at the end. Is that the "children's table"?

No, actually we designed that for the owners when they're there by themselves.



For the game room, ABOVE, Kasle
against a red slatted-wood wall. A
Tibetan rug. Pré suede steamer la
and starboard lanterns are secured to h
built-in cabinet for the client's collection of pond yachts and nautical artifacts, which stan
's lanterns became oversize sconces. Olhausen made the billiards table, Helios the Na
m Nancy Corzine. Wall color is White Dove by Benjamin Moore. FAR RIGHT: The stairway's
ical cleats. Sutton Place runner by Myers. Porthole mirrors came from Pieces in Atla



A children's table for the parents—this could change civilization as we know it. It's also an ingenious design—dinner for 12, or coffee and newspapers for two.
The concept of the dining room should be that you really want to be there.

In the billiards room, you make a smooth transition from an elegant mountain cabin aesthetic to a country-yacht-club look. What's the story of the sailboats?
The owner collects them, so I said let's put them in a place where they're the art feature.

And the cleats on the newel posts?
Those were his father's.

And then upstairs you have the twig banister.
The staircase is its own sculptural element.

There are so many thematic elements in the house, and yet it doesn't seem theme-y.
What I try to do is keep it sophisticated and strong so it doesn't get cutesy. But I like bringing in these personal elements that reflect the clients' interests and personalities, especially in second homes. I think that's why people like doing second homes so much, because they want to have something different when they go there.

PRODUCED BY DORETTA SPERDUTO







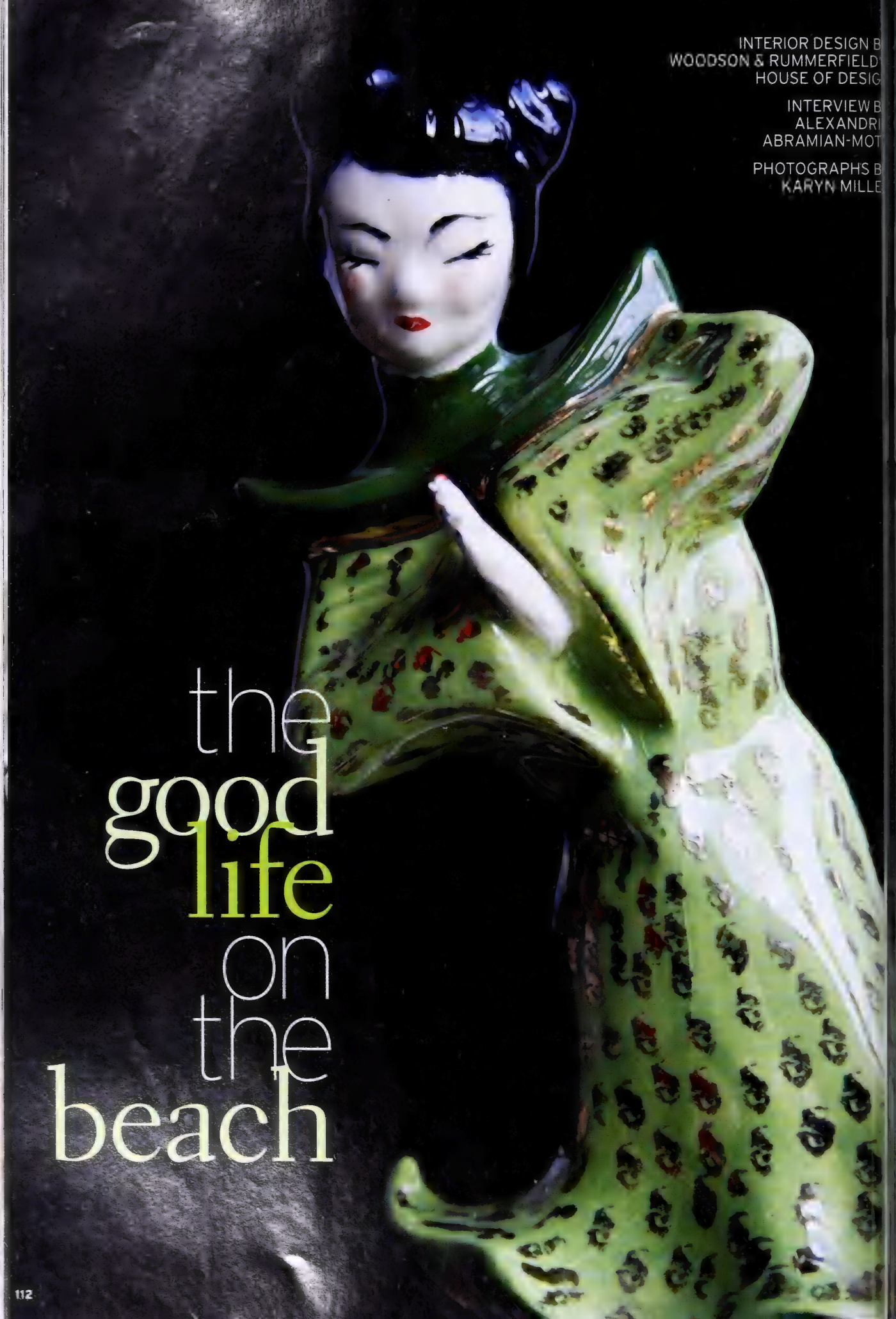
g railing upstairs, SITE, was designed e architect. The twig rn is from Dennis & The ten hand-colored vings and chromo- raphs of pinecones are Brooks & Black Fine nd Framing, Atlanta. olor is Elephant Tusk njamin Moore. THIS in the master bedroom, , walls are painted en's Limoges blue, me color used on the room ceiling. A pair que fern prints from Reed in Atlanta hang the Isaac Bell bed, Charles Fradin. The t bedside tables with antiqued-mirror fronts and the two double-gourd lamps with antique silver bases and pearl dupioni silk shades are from Bungalow. The tufted-silk-taffeta coverlet is from Parkside Linen and the monogrammed sheets are from Sferra. RIGHT: The linen-upholstered Norris chaise longue by Martha Stewart, the Venetian wood urn, and the Chevoit lamp with chinoiserie shade are all from Bungalow. Bee-embroidered pillows on the bed and chaise are from MacRae. Curtains were made from Wisteria Blue and Small Check Seafoam by Chelsea Editions. The rug is from Helios.





A vintage 48-star Old Glory makes a perfect piece of art for the children's bedroom. Nautica Crew duvets cover linens by Tommy Hilfiger. R neckroll pillows are from Williams-Sonoma Home. Circa Lighting was the source for the red and white Tripod lamp and Balustrade bedside lamp. Both the Manhattan red leather chair and the chest of drawers were picked up at Pottery Barn. The clients have collected model ships this one in Eastern seaboard towns for twenty years. The carpet, Better Than Sisal III, in Lapis, is from Helios. FOR MORE DETAILS, SEE RESOU





the good life on the beach

INTERIOR DESIGN B
WOODSON & RUMMERFIELD
HOUSE OF DESIG

INTERVIEW B
ALEXANDRI
ABRAMIAN-MOT

PHOTOGRAPHS B
KARYN MILLE



A 1930s Japanese figurine, opposite, and its partner on the living room's Asian-inspired console stand under a Sunset mirror, designed by Ron Woodson and Jaime Rummerfield. White vinyl from Maharam covers a vintage black-lacquered parlor chair. The wall is painted Hazel from Sherwin-Williams.



The original fireplace in the living room was updated by painting the reveals black and adding custom European tiles from Studio 11 in Los Angeles. The coffee table is by Marc Newson for Cappellini. Zia-Priven designed the ceiling light. Ceiling color is Sherwin-Williams Leap Frog Green. OPPOSITE: The 1920s bungalow in Santa Monica.



is is a small house on a relatively large lot. ere you tempted to supersize?

VOODSON: Oh, never! In Los Angeles, people tear down ast. We want to pay homage to our past.
E RUMMERFIELD: Because it's eleven blocks from the , it's considered an original Santa Monica beach bunga- t was built in the 1920s. RW: We're inspired by the house, e don't want it to be your grandmother's place. It's about g that old feel to the next level. We combine the old with ew to get a nice equilibrium.

me an example . . . ?
ur coffee table in the living room. It's a new table that future forward, by Marc Newson for Cappellini. It's a ed form, almost amoebic. And then on it we have these erful porcelain birds from the 40s and 50s.

lo you evoke that L.A. beach feel without doing the encrusted mirror thing?
capturing an essence of that indoor-outdoor feel. You o listen to what the house is asking for.

he living room was asking for two-colored walls?
r us, the blue and green combo is all about the beach.

ving room has blues and greens, and then the dining modulates to teal. That's a lot of color?
ell, I think color can't be halfway or, "*Hmmmm*, should s all or nothing for us, and that's really our specialty— . There has to be a twist, something that's almost not al to the combination.

hat bold red front door that opens onto this soothing nd green living room? It definitely throws a curveball ne palette.
something that obviously has some feng shui elements. But it's that twist: it's not just your grandmother's facade. It's an home. When we have the door open, it's a nice pop.

Can casual beach chic and Hollywood glamour coexist in the same house?
RW: We wouldn't call this Hollywood glamour. It's glamorous, but not necessarily Hollywood.

How did you get glamour and drama in a two-bedroom beach bungalow?
JR: Well, I think the lighting and the decorative arts are the jewelry for this kind of home. It's like having really nice accessories that take any outfit and kind of bling it out. In the guest room, we used this beautiful Waverly Chrysanthemum wallpaper. But it's not just a little chrysanthemum. It's a *biiiig* chrysanthemum. It's totally blown up so it doesn't look boring or old or dated. It's a big punch, but it's still in keeping with the house and the memory of the 20s.

A lot of people mix the old and the new now, but it doesn't always come together. What makes the combination work?
JR: It's crucial that you know the story you want to tell. It's not just random like, "I think I'll mix this with that." This is a film producer's home, she's in her early 30s. She wanted it to be chic and almost, like, fashion-oriented. And we started thinking, "OK, she's a film producer, we're going to this thing that's like a set. So it's a combination of modern vintage with this mod look with this 20s home."

What about all the circles? There's the Angela Adams rug, the Francis Elkins chairs, the mirror above the console?
RW: You know, there are these circles throughout. Again, we're at the beach. You don't want to box everything in. The circles are softening in making the space feel more open and airy.

So where's cocktail hour?
JR: It's in every room! There's a rooftop deck and we even put in a built-in bar with wine storage in the breakfast room!

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The kitchen's laser-cut laminate table, Peony
ige in Las Angeles. The custom-colored rug is by
Adams. The napkin is made from Kelly We
Emerald Cut fabric. OPPOSITE: Frances Elkins cha
seats of industrial-grade green vinyl. Ann Sacks t
splash. Derin bar stools are from Twentieth, Los





A Waverly reproduction of the called Chrysanthemum papers the walls in the girls' bedroom. The bed, with a button-tufted upholstered headboard, is from Grace Home Furnishings in Los Angeles. Restoration Hardware linens, Urban Outfitters pillows, and a custom-made faux-fur throw dress the bed. The bead and teardrop chandelier is from Anthropologie.

FOR MORE DETAILS, SEE RESOURCES



the good lif



INTERIOR DESIGN BY STEPHEN S
INTERVIEW BY MIMI
PHOTOGRAPHS BY TIM STREET-P

This Marin County house was designed by Kenneth Catton of BCV Arc

OPPOS E ABOVE: **A loggia off the spa and media room.** BELOW: **In the entry, a mix of 18th- and 19th-century ar**

y the bay







MIMI READ: *This house seems to contain every fantas* of the good life that a person could have.

STEPHEN SHUBEL: This was all driven by the clients, a California couple with a keen sense of their priorities—they like feeling calm and relaxed. Even though it's their primary residence, it feels like a personal resort. There's a spa that opens up to a dramatic view of the pool and mountains, with an adjacent steam room and a curtained dressing area.

Anything else remarkable?
There's a European-style kitchen that some chefs from the wine country helped to design and equip, and a pool table and pub area. There are five spectacular fireplaces, indoors and out, as well as a 200-year-old French fire pit and a pizza oven off by the pool. The house is near the water, and there are fountains, ponds, and water sources all around it, including an outdoor shower. The sound of water comes from everywhere, and it transfixes you.

How would you describe the style of the house and its decor?
I would call the house Mediterranean, though it does have many modern influences, including the magnificent sculptural staircase. I'd say the decor is European with a jolt of Moroccan but still with a sense of California.

Why did they want such a strong evocation of Europe?
The French really know how to live. They stop for two hours and eat lunch. That's kind of like the clients. They stop and enjoy the moment. They travel a lot to France and Italy, and bringing back the ancient qualities they saw there was really important to them. I think we were the perfect match, because I happen to have a home in the Loire Valley and an apartment in Paris, so I travel to France four or five times a year. I'm constantly exposed to all the elements they wanted in their house.

Why inject Morocco?
France has a big Moroccan influence in its designs. The French use Moroccan lighting, furniture, and accessories; Moroccan motifs are in their wallpapers, floor tiles, and wall finishes. I thought it would be appropriate.

Are there other reasons why some Moroccan spice was important to the design?
The Moroccan elements add a bohemian feeling that loosens things up. You have all these fine 17th-, 18th-, and 19th-century Italian and French antiques in here—serious antiques like the 18th-century Italian console as you walk in the front door, a the most subtle antique Oushak rug in the living room. So a ing a bohemian touch is a wonderful way to make the hou more casual and livable, less like being in a museum. Also clients took a cruise to Morocco. They came back with th magnificent antique lanterns. We used one in the entry h and one in the spa.

How exactly do the lanterns embellish the atmosphere?
They throw off spectacular patterns with refracted light t makes silhouettes in many different scales, shapes, and si on the walls, ceilings, and even people's faces. I hate to u the word psychedelic, but that's what they are.

Let's talk about the media room.
It doesn't look anything like a media room, because it al functions as a guest room and a place to get out of the su It's decorated with a strong Moroccan feeling. One side of room opens onto the loggia. The loggia either gets draped or else all of those arches open out to the pool and a vista mountains and water. It has low banquettes, tons of pillo and little Moroccan-style tables that I designed. The ro looks like it should have a big hookah. Instead it has a 9-by foot screen that drops down from the ceiling.

The spa has such an ancient aura. Its antecedents must be public bathhouses of Europe rather than any private bath
The husband wanted it to look like the spas in Italy and Fran that he had gone to as a child. You know how most spas th days look gadgety? Well, this one's soft, sculptural, insu and dreamy. It's about being there with your body.

The floor is Italian limestone—the same as the floor throu out the most of house, on the staircase, around the swimm pool, and anyplace else that has any kind of paving. There easily 75 different limestones, but this one was, to me, the m beautiful because it has a thin yellow ocher color, with fos and shells in it. It feels really special to walk on it. The ro has two big doors that open out so you face the swimming p and this magnificent view of the mountains.

Speaking of ocher, you've used only the warmest, earth colors in this house. Even the pool table felt is terra-co
I used saffrons, terra-cottas, and ochers—all yellow-based col which I think blend nicely with the California landscape. Al

Upholstery: The [illegible] Collection in Chinese Snow from Chelsea House. Pillow fabrics by Maharam in Paris. The 18 [illegible] French [illegible] chandelier is from Jansen Court Antiques. Flowers on the Italian neoclassical table are by Verdure.





The mantelpiece in the living room is made of taupe sandstone from China. The pair of Tuilleries chairs in boar leather is by Baker Furniture. The coffee table, Madura teak from Indonesia, came from JRM in San Francisco. A 1920s Oushak is from Stark Carpet.


InStyle parties
PLAY FOOD

the walls and mirror frames are plastered, and there's an integral color in the plaster. The master bedroom's a khaki pants color, the master bath has apricot walls. The pub with the pool table is a rich terra-cotta. It's all very cohesive and tranquil.

I notice you've used a lot of billowing, soft draperies in the house. The ones in the dining room are particularly romantic and beautiful.

They're the flattest and most perfect silk, not a slub in it, lined with natural raw hopsacking. It makes them hang really beautifully, and it also makes them not so precious. I think when you have stone floors, plaster walls, stone windowsills, and stone banisters inside and out, it's important to soften the space or you'll feel like you're in a mausoleum.

Tell me about those incredible seashell chairs in the entryway.

They're 18th-century fruitwood Venetian grotto chairs. The back and seat are carved to look like clamshells and the feet look like undersea stones, barnacles, and mussels. The gilding is worn away so the finish looks pearlized and iridescent—a watery coloration. They're more like works of art and less like furniture, and I think many pieces in the house are that way.

Which room constitutes the heart of the house for you?

Most people would say the kitchen, but for me, it's the loggia. To look out at the view and into the house at the same time, in bad or good weather, you have this incredible feeling of peacefulness. You're outside, but inside. It's as if you've been transported to another time and place. You can feel the fire from the Italian limestone fireplace that we found at the Paris flea market. It reminds me of Lake Como, and yet it perfectly captures the spirit of the location.

I heard that over 300 craftspeople worked on this house for 3½ years. Was it like the pyramids of Giza?

It was like this huge family, and they built the house as carefully as houses were built 200 years ago. They did hard work, but definitely had their pleasures. The contractor, Steve Holt, made sure of it. They skied together, had barbecues. They had a baseball team. Ping-Pong on the loggia went on every day for a long time—their final tournament was on the last day.

Did the clients foster this spirit of fun and camaraderie, too?

The clients brought everyone coffee and doughnuts every Thursday. They respected and knew everyone's name who worked on the job—even the person who cleaned up. They were so appreciative! When the project was over, they had a party for everyone, catered and lovely, like no other party most of these people had ever been to. The contractor gave the clients a plaque with every worker's name engraved on it. The workers all brought their cameras and were snapping pictures like crazy. They were so proud of this house!

PRODUCED BY DORETTA SPERDUTO





kitchen, the 1760s Italian elm trestle table is from Garden Court Antiques. Artus side chairs are by Moissonnier in Paris. The Italian assical metal chandelier is from Ed Hardy Antiques. Café curtains are Sakura linen by Osborne & Little.



What was the inspiration for the house?

It was inspired by travel. The plasterwork and Italian limestone in the spa transport you to a different country and even a different era—it's dark and trance-inducing, like a 200-year-old bathhouse. In the dressing area and bathroom, the light is almost overwhelmingly bright. The walls are tactile and soft, with that rich, deep apricot color—it makes you feel you're in the South of France. And the Italian Rococo vanity makes you feel so glamorous. You can go anywhere in the house and you don't want to leave. Every room is dreamlike.





a floor, OPPOSITE, is Giallo Dorato limestone. In the master bath, an Italian Rococo pedestal desk from Ed Hardy Antiques in San Francisco a vanity table. ABOVE: The headboard in the master bedroom is by Stephen Shubel Design. Bed linens by Sue Fisher King.



Spiraling three stories high, this sculptural staircase was made by Olivier Garnier, a fourth-generation Parisian plasterer. His company, Stucco D'Olivetti, is based in San Francisco. Anduze pots are from the Clignancourt flea market in Paris.



ccan tables and banquettes in the media room are by Stephen Shubel Design. The lamps, converted from 18th-century Italian candle-holders, om Amy Perlin Antiques in New York. Leather poufs are from the Paris flea market.



KITCHEN OF THE MONTH/NEW YORK

How do you build a brand-new room with an old-fashioned soul? Designer Kathryn Scott walks Christine Pittel through the steps PHOTOGRAPHS BY ELLEN McDERMOTT



CHRISTINE PITTEL: *I'm sorry I didn't bring you my overdue books. This feels just like walking into a library.*

KATHRYN SCOTT: That actually was the idea. I wanted it to look like the origina library of the house was turned into a kitchen. We constructed it in kind of an ol fashioned way so it looks a little more believable. The cabinetry is all solid walnu It shifts a little and shows some cracks—things that plywood won't do—which actually think is more desirable.

Doesn't it bother you that the wooden countertop is getting scratched?

Things that are worn are well-loved, and I don't mind that.

You have Carrara marble next to the stove. Is it wrong to assume that anyone who drinks red wine should forgo marble countertops?

I think people get too nervous about that. Any kind of stone is going to get marke When my clients say, 'Oh my gosh, I have to use granite, because marble won't be dur ble enough,' I tell them, 'They put marble on the floors of buildings that were built 50 years ago. It's still there. Just what are you planning to do on your countertop?' >



the kitchen's far side, a rolling ladder by Alec lets Kathryn Scott reach her grandmother's silver. The glass lamps on the mantel are om Nicole Farhi. OPPOSITE TOP: Copper pots hang conveniently near Thermador's 6-burner Professional Series cooktop, set into the and. OPPOSITE BOTTOM: Old-fashioned faucets by Herbeau and Barber Wilsons & Co. suit the custom-made Grigio Adige marble sink.



The dining table, made from a slab of cypress, is set with Venetian goblets, silver punch cups (used for soup), Qing dynasty plates, and pur porcelain from Davistudio. OPPOSITE, FROM TOP: The island is tall in front—to hide the mess—and faced in slate. An under-the-counter pop shelf means you never have to lift the KitchenAid mixer. Drawers were customized for Scott's silver. FOR MORE DETAILS, SEE RESOURCES.



hat a stone sink as well? I love that moody, mottled gray color.

it was inspired by a sink I saw in a museum house in Paris. It has its shortcomings. ertainly doesn't cushion any dishes that happen to go in the sink.

l me about these fittings. Is brass back?

in, I was trying to imitate something that might have been here years ago. The water filler above the left basin reminds me of a water pump.

at's on the front of the island?

ps of slate. Technically, you could take chalk and write the menu on it. I keep nking I'm going to, and I always forget.

you've got stone, wood, brass, stainless steel, and then this very organic, kashima-like table, with a split down the middle. Has anything ever fallen ough that crack?

yes. Actually, you have to be really careful at one end, where it's much bigger.

e how you've surrounded the table with something completely unexpected—een Anne chairs. Once again, the split personality.

ere's a combination of American and Chinese or Asian things all over the house. grandmother collected American antiques and my husband is Chinese.

ok at those little china eggcups. You could have twelve for breakfast. And y're all placed exactly the same distance apart.

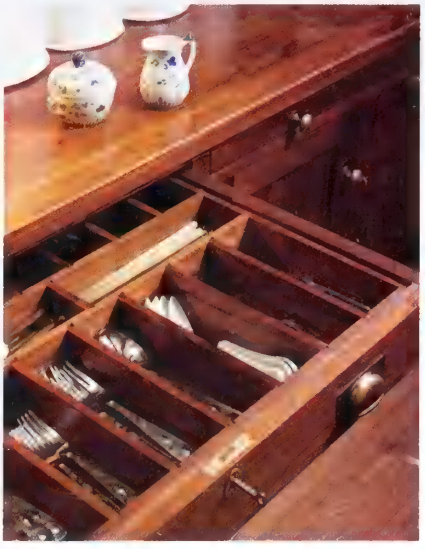
lesign, everything is about arranging. It's almost like you can't help yourself.

s kitchen is a little like those extremely chic glass lamps on the mantel—old-fashioned shape, but a modern sensibility.

y're a contemporary touch, so you don't feel totally lost in a different century. ■

"I got the idea for the cabinets from old houses built at the turn of the century. Did you notice how the doors slide? The best part about that is you can open them and have access to so many things without the doors getting in your way."





THE LOOK KITCHEN OF THE MONTH

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3



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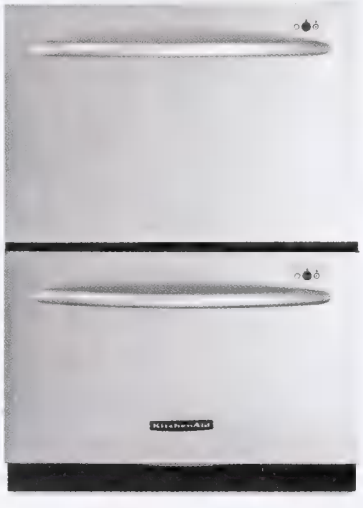
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31 COLOR IN THE BEDROOM *Paints:* **Farrow & Ball** (M); farrow-ball.com; **Pratt & Lambert** (M); prattandlambert.com; **Benjamin Moore Paints** (M); benjaminmoore.com; **Ralph Lauren Paint** (M); rlhome.polo.com; **Donald Kaufman Color Collection** (M); donaldkaufmancolor.com; **C2 Collections of Color** (M); c2color.com.

40 COLLECTING *Silhouettes:* **Eliza Blunt and American gentleman**—Denise Scott Antiques (R,T); 401-886-1633. **Gentleman and dog**—Joseph Topping (R,T); 973-624-4507. **Family scene**—Christie's; christies.com.

52 WEEKEND SHOPPER Tennessee State Flea Market; 615-862-5016. **Curtain backing**, Sateen solid in lime—Ground Works for Lee Jofa (T); 800-453-3563.

76 THE GOOD LIFE ON THE GULF *Pages 76 to 87: Designer:* **Malcolm James Kutner**; 305-509-1189. *Architect:* **Guillermo Orozco**; 305-292-1694. *Lighting design:* **Paul Morgan**; 561-740-4773. *Outdoor dining area:* **Curtains**, Shimmer by Perennials—Sutherland (T); 800-717-8325. **Chairs**—Munder Skiles (T); 212-717-0150. **Table**—Lars Bolander (R); 212-924-1000. **Runner**—Les Indiennes (R,T); 520-881-8122. *Sitting room:* **Sofa; chairs**—Holly Hunt (T); 305-571-2012. **Sofa fabric**, Attilio Bises Novita, by Bergamo—Nessen (R,T); 954-925-0606. **Beige chair fabric**, Peasant Linen Cloth, De Le Cuona—Nessen, see above. **Leaf chair fabric**, Fossils, by Grey Watkins—Design West (T); 954-925-8225. **Apple matting**—Stark (T); 954-925-3500. **Trim/woodwork paint**, #51—Donald Kaufman (R,T); 201-568-2226. *Dining room:* **Cabinets**—Yellow Monkey (R,T); 914-763-5848. *Guest room:* **Bed**—Thomas Moser (M); thosmoser.com. **Curtains**, Somerset—Rogers & Goffigon (T); 212-888-3242. **Drapery hardware**—Donghia (T); 800-774-1181. **Paint**, DKG11—Color Factory, see above. **Accessories**—Key Accents (R); 305-293-8555. *Master bedroom:* **Wall paint**, Silver Lining—Pratt & Lambert (R); 800-289-7728. **Ceiling paint**, Pale Blue #44—Donald Kaufman, see above. **Bed, lamps** by Christian Liaigre—Holly Hunt (T); 212-891-2500. **Curtains; bed cover; blinds**, Tapa with Stripe by Fortuny—J. Batchelor (T); 954-926-1881. **Drapery poles, finials**—Jerry Pair (T); 954-923-3330. **Chaise, Bridgewater chair**—Holly Hunt, see above. **Table lamp**—McGuire (T); 800-662-4847. **Pillow**, Pablo Mekis—Artisan Pillows (R,T); 305-666-8858. **Paintings**—John Robshaw (R,T); 212-594-6006. **Wall paint**, Silver lining—Pratt & Lambert, see above. **Rugs** (C)—Niba Home (T); 305-573-1939. *Study:* **Wallpaper**, Pineapple, Studio Printworks—Jerry Pair, see above. **Desk lamps**—Pottery Barn (R,M); potterybarn.com. **Floor lamp**—Holly Hunt, see above. **Bookcase**—Archeo Gallery (T); 305-294-3771. **Kilim rug**—Rahmanan; 212-683-0167. **Trim**, Blackwatch Green—Pratt & Lambert, see above. *Kitchen:* **Hardware**, Rocky Mountain—Southernmost (R); 305-294-6292. **Accessories**—Besame Mucho (R); 866-237-2631. *Outdoors:* **Shower**—Dornbracht (MO); 800-774-1181. **Shower tile**—Walker Zanger (T); walkerzanger.com. **Shutter restorer**—Liz Devries; 305-292-0085. **Green table; accessories**—Keys Accents, see above. **Paisleys**—Les Indiennes, see above. *Outdoor living room:* **Sofa fabric**—Ishi by Perennials, see above. **Pillows**—John Robshaw, see above. **Bench**—Archeo Gallery, see above. **Ceiling paint**, Polar Ice—Benjamin Moore (M); 800-672-4686. *Pool area:* **Chaises**—McGuire, see above. **Chaise fabric**, Big Stripe—Perennials, see above.

88 WHAT'S THE GOOD LIFE TODAY IN THE LAND OF GATSBY? *Pages 88 to 91: Interior designer:* **Meg Braff**; 212-355-2482. *Drapery:* **Ray Goodman**; 516-579-7189. *Painting*—John Manuscalco; 718-372-7763. *Sunroom:* **Carpet**—Misha Carpet (T); 212-688-5912. **Chair, sofa fabric**, Le Lac Glazed Chintz—Brunschwig & Fils (T); 212-838-7878. **Red lamp**—Vaughan (T); 212-319-7070. **Coral sculptures**—Two's Company (T); 800-896-7266. **Candle holders**—Global Views (T); 888-956-0030. **Red throw**—The Monogram Shop (R); 800-401-0806. *Sunroom detail:* **Vase**—Calvin Klein Home (R); 212-292-9000. **Swing-arm lamp**—Visual Comfort (T); 713-686-5999. *Dining room:* **Compote**—Hinson (T); 212-688-5538. **Wall treatment** (C)—Roman Kujawa; 914-237-6306. *Child's room:* **Curtain, headboard, dust ruffle and wall fabric**, Floral Toile—Cowtan & Tout (T); 212-647-6900. **Linens**—Jane Wilner (T); 703-998-2551. **Desk chair**—Louis Solomon (T); 212-545-9200. **Throw**—The Monogram Shop, see above. *Master bedroom:* **Chaise, headboard, bench fabric**, Flèche de Mar—Pierre Frey (T); 212-213-3099. **Drapery; duvet fabric**—Cowtan & Tout, see above. **Floor lamp**—Visual Comfort, see above. **Carpet**—Country Carpet (R); 516-822-5855. **Throw**—The Monogram Shop, see above. *Library:* **Wall lamps**—Nicholas Antiques (T); 212-688-3[illegible]. **Caned-back chairs**—Julian Chichester (T); 011-44-20-7[illegible]2928. **Paisley fabric**—Fonthill (T); 212-755-6700. **Velvet fabric**—Brunschwig & Fils, see above. **Trim**—Passementerie (T); 212-355-7666. **Clock**—Global Views, see above. **Carpet**—Autumn Leaves—Stark (T); 212-752-9066.

102 THE GOOD LIFE ON THE LAKE *Pages 102 to 1[illegible] Interior designer:* **Suzanne Kasler**; 404-355-1035. *Architect:* **William T. Baker**; 404-261-0446. *Landscape architect:* **Ken Lemm, Alec Michaelides**; 404-238-9595. *Drapery fabrication*—Willard Pitt (T); 404-355-8232. *Drapery hardware*—Palace Forge (T); 404-237-3525. *Living area:* **English sofa; lounge chair**—Edward Ferrell (T); 212-758-50[illegible] **Sofa, lounge chair fabric**, Marston Chenille—Hinson (T); 212-688-5538. **Variable pitch leather chair**—E. Ferrell, see above. **Game table**—Smith Grubbs (T); 404-239-92[illegible] **Armchair**—Flat Rock (T); 765-525-5265. **End tables**—J. Alexander—Bungalow (R,T); 404-351-9120. **Benches**—MacRae (T); 877-962-2723. **Bench fabric**, Loft—G[illegible] World Weavers (T); 212-355-7186. **Tuscany desk** by Ré Tarlow—Ainsworth Noah (T); 800-669-3512. **Hurricane**—by Formations—Jerry Pair (T); 800-367-7247. **Armillary**—Pare Monceau (R,T); 404-467-8107. **Drapery fabric**, Twig; **drapery flange**, Shaker—Rogers & Goffigon (T); 212-8[illegible] 3242. **Border rug**—Eve Oxford (T); 404-233-8958. *Porch:* **Furniture**—Smith & Hawken (M); smithandhawken.com; **Goldfish**—Bungalow, see above. *Dining room:* **Spanish market table** by Formations—Jerry Pair, see above. **Ratt[illegible] chairs**—Pizitz (R); 850-231-2240. **Pheasants**—B.D. Jeffries (R); 800-954-3004. **Chandelier**, Odette 8005—Ironware Intl. (M); 615-726-2500. **Carpet**, Tibetan Multi Color Stripe—Designer Carpets (T); 404-262-1720. **Wall, trim paint**, Elephant Tusk—Benjamin Moore (M); benjamin-moore.com. **Ceiling paint**, Limoges Blue—Glidden (M



454-3336. *Banquette area:* **Banquette** (C)—Tecnose-T); 404-810-9081. **Fabric,** Zembla by Nina Campbell—orne & Little (T); 877-322-7420. **Leaf pillow**—B.D es, see above. **Armchairs**—Edward Ferrell, see above. **chair fabric,** Mission Cloth—Rogers & Goffigon, see e. **Area rug**—Designer Carpets, see above. **Chromo-graphs**—Brooks & Black (T); 404-365-0067. *Game* **Billiards table**—Olhausen (M); olhausenbilliards. **Red steamer lounge chairs**—Nancy Corzine (T); 212-340. **Red and white pillow fabric,** Bill's Plaid—Lee T); 800-453-3563. **Area rug,** Nauset Bay—Helios (M); 843-5138. *Entry:* **Porthole mirrors**—Pieces (R,T); 404-476. **Runner,** Sutton Place—Myers (M); 404-352-8141. *g room, upstairs:* **Twig lantern**—Jerry Pair, see above. *er bedroom:* **Isaac Bell bed**—Charles Fradin (T); 323-200. **Coverlet; shams; square pillows**—Parkside Linen); 317-844-6320. **Robert tables**—Bungalow, see above. **ery fabric,** Wisteria by Chelsea Editions—Jerry Pair, ove. **Gourd lamps, Renwick Bench**—Bungalow, see e. **Area rug,** Washington Rhythm—Helios, see above. *er bedroom, detail:* **Norris chaise longue**—Bungalow, bove. **Chaise fabric,** Back to Basics, Great Plains—Pair, see above. **Chevoit floor lamp**—Bungalow, see e. **Throw**—Parkside Linen, see above. **Wall paint,** ges Blue—Glidden, see above. *Children's room:* **Crew ts**—Nautica (M); nautica.com. **Red leather chair,** hattan recliner—Pottery Barn (R,MO); 800-922-5507. **e, floor lamps**—Circa Lighting (R,T); 877-762-2323. **et,** Better Than Sisal III—Helios, see above.

THE GOOD LIFE ON THE BEACH *Designers:* **dson & Rummerfield House of Design;** 310-659-*Contractor:* **Armfield Design & Construction;** 310-457-4222. **Mirror; black chair frame; figurines** (C) **White vinyl**—Maharam (T); 212-614-2900. **Wall paint,** Hazel—Sherwin-Williams (M); 800-474-3794. *Living room:* **Fireplace tiles**—Studio 11 (R); 213-250-1711. **Ceiling light**—Zia-Priven (MO); 718-398-6777. **Coffee table**—Cappellini (R,T); 212-966-0669. **Ceiling paint,** Leap Frog—Sherwin-Williams, see above. **Sofie sofa; console; table lamps; accessories**—House of Design, see above. **Peony table**—Ige (R,T); 323-939-2788. **Rug**—Angela Adams (R,T); angelaadams.com. **Napkin**—KWID (T); 323-951-7454. **Green vinyl**—HBF (T); 212-686-3142. **Tile backsplash**—Ann Sacks (R,T); 323-658-8884. **Derin Stools**—Twentieth (R,T); 323-904-1200. **Counter tops**—Caesar Stone (R,T); caesarstone.com. *Guest bedroom:* **Wallpaper,** Chrysanthemum—Waverly (T); 800-423-5881. **Bed**—Grace Home Furnishings (R); 310 476-7176. **Linens**—Restoration Hardware (R,MO); 800-762-1005. **Pillows**—Urban Outfitters (R,M); 800-959-8794. **Chandelier**—Anthropologie (R); 800-309-2500. **Cat bench**—House of Design, see above.

THE GOOD LIFE BY THE BAY *Pages 120 to 131. Designer:* **Stephen Shubel;** 415-332-8008. *Architect:* **Kenneth Catton,** BCV Architects; 415-398-6538. *Contractor:* **Steve Holt;** 415-488-4582. *Landscape design:* **Eric & Silvina Blasen;** 415-332-5329. *Floral design:* **Verdure,** 510-548-7764. *Loggia:* **Bench**—Sutherland (M); sutherlandteak.com. **Curtains,** Birds-eye canvas—Sunbrella (M); sunbrella.com. *Dining room:* **Corinthian column**—Challiss House (R,T); 415-397-6999. **Table**—Foster Gwin Antiques (R,T); 415-397-4986. **Chandelier**—Garden Court Antiques (R,T); 414-355-1690. **Chairs,** Artus—Moissonnier (M); moissonnier.com. *Living room:* **Sofa fabric,** Penumbra—Joseph Noble (M); josephnoble.com. **Armchairs,** Tuilleries—Baker (M); 800-592-2537. **Coffee table**—JRM (R,T); 415-864-8118. **Octagonal table**—Ed Hardy (R,T); 415-626-6300. **Carpet,** Oushak—Stark Carpet (R,T); 415-861-0466. **Floor lamp**—Sloan Miyasato (T); sloanm.com. *Kitchen:* **Curtains,** Sakura—Osborne & Little (T); 415-255-8987. *Spa:* **Flooring,** Giallo Dorato limestone—San Fernando Marble; 818-897-4033. *Master bath:* **Curtains**—Designers Guild (R,T); designersguild.com. *Master bedroom:* **Headboard; table lamps** (C). **Headboard fabric,** Butter silk—Bergamo (T); bergamofabrics.com. **Bed linens**—Sue Fisher King (R,T); 888-811-7276. **Carpet,** Wisf Bourne—Stark Carpet, see above. **Curtain,** Shaker—Rogers & Goffigon (T); 212-888-3242. *Staircase:* **Olivier Garnier,** Stucco d'Olivetti; 415-242-9883. *Media room:* **Lamps**—Amy Perlin (R,T); 212-593-5757. **Tables; banquettes** (C). **Rug,** Tibetan—Alexander's Rugs (R,T); 415-626-8430.

KITCHEN OF THE MONTH *Pages 136 to 138. Designer:* **Kathryn Scott,** 718-935-0425; kathrynscott.com. **Cabinetry**—American Woods & Veneers (T); 718-937-2195. **Cooktop**—Thermador (M); 800-735-5547. **Rolling ladder**—Alaco (M); 888-310-7040. **Faucets**—Herbeau (M); 239-417-5368 and Barber Wilsons (M); barberwilsons.com. **Bowls**—Davistudio (M); 518-392-7308. **Mixer**—KitchenAid (M); 800-541-6390. ▪

CORRECTION

January 2006: For the story "Art Fever" on p. 86, the phone number for Joanna Burke Art Consultants was incorrectly listed. It should read: 310-305-1313.

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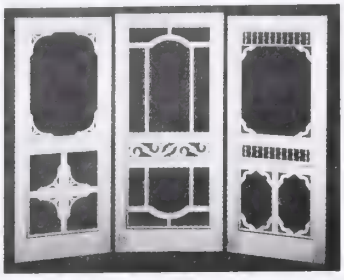
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THE LAST WORDS

The good life is in the details. *HB* asks, What's the one luxury you can't live without?

Peonies. I'm dazzled by how beautiful they are.
AUTHOR CAROLYNE ROEHM

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[dylanscandybar.com] and its amazing array of product—jelly beans and M&M
in every color—you can even match the curtain
INTERIOR DESIGNER ELISSA CULLM

Only one? The finest *goose down pillows* and comforter. My pillow is from Betten Rid in Munich.
It's such a necessary luxury, I don't travel without it, even for a single night.
INTERIOR DESIGNER MADELINE STUART

My ***soaking tub*** from Zuma. It's very deep—about 21 inches—pure whit
with clean lines and a curve that fits my back perfectly when I lie dow
INTERIOR DESIGNER BENJAMIN NORIEGA-OR

My fully automated, restaurant-quality *espresso machine.* I need a good cappuccino when I wake up.
CHEF/RESTAURATEUR WOLFGANG PUCK

Every morning I make a cup of ***French Laundry Blend coffee***—get it online fro
Equator [equatorcoffees.com]—and read the *New York Post* in my steam showe
which I've outfitted with Egyptian alabaster walls and sterling plate fixture
INTERIOR DESIGNER MICHAEL S. SM

My Brooks Brothers *pinstriped blue-and-white pajamas* and a pink houndstooth cotton robe
I got in London years ago.
ROBERT RUFINO, TIFFANY AND COMPANY

I have a ***Giacometti drawing.*** It's everything that I love—so simp
and beautiful and pure. I love it because of Giacometti, but also becau
it makes me think of the person who gave it to m
INTERIOR DESIGNER ROSE TARL

My stainless-steel front-loading *LG washer and dryer.*
INTERIOR DESIGNER WALDO FERNANDEZ

Czech & Speake No 88 cologne. I've been wearing it for 21 years and people alwa
ask what it is. It's different—a little bit spicy and masculine and very, very subtl
INTERIOR DESIGNER ARTHUR DUNN

My *Hamburg Steinway concert grand.* More than a luxury—it's a lifeline.
ARCHITECT RAFAEL VIÑOLY

A ***Buccellati salt and pepper shaker*** that came as a wedding presen
Imagine a little plant with two long-stemmed thistles, one silver and one gol
INTERIOR DESIGNER CELERIE KEMB

My telescope. It leads me out to another world, a constant mental vacation.
INTERIOR DESIGNER DAVID EASTON

Freshly ironed cotton sheets, twice a week. Something about the scent of fresh
laundered cotton takes me back to childhood and that feeling of being cared fo
INTERIOR DESIGNER BARBARA BAR

EDITOR'S NOTE: SAW B[illegible] SHEETS FOR BLOOMINGDALE'S LAST NIGHT. TALK ABOUT THE GOOD LIFE!

ise Beautiful
06 June

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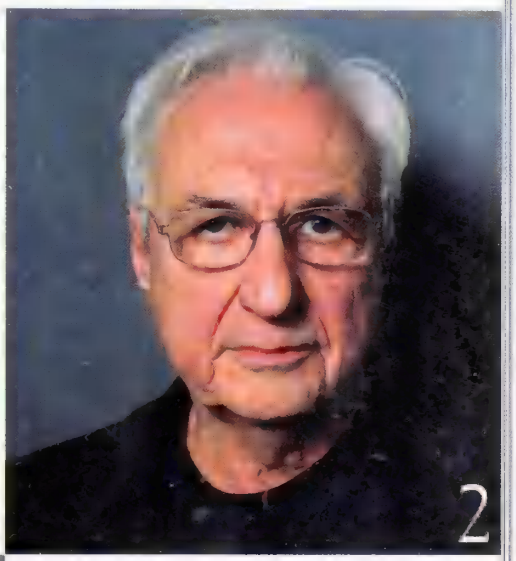
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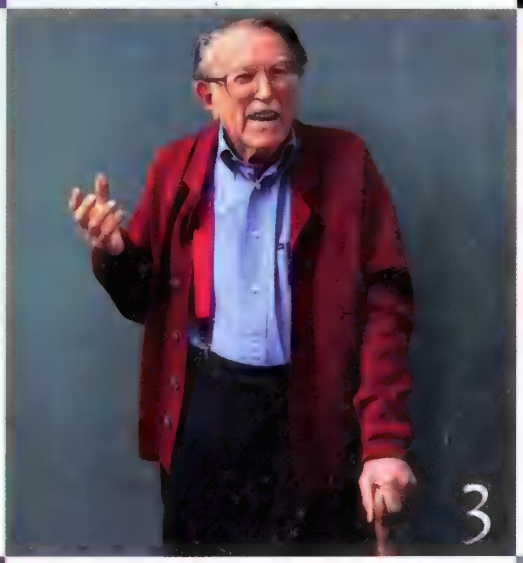
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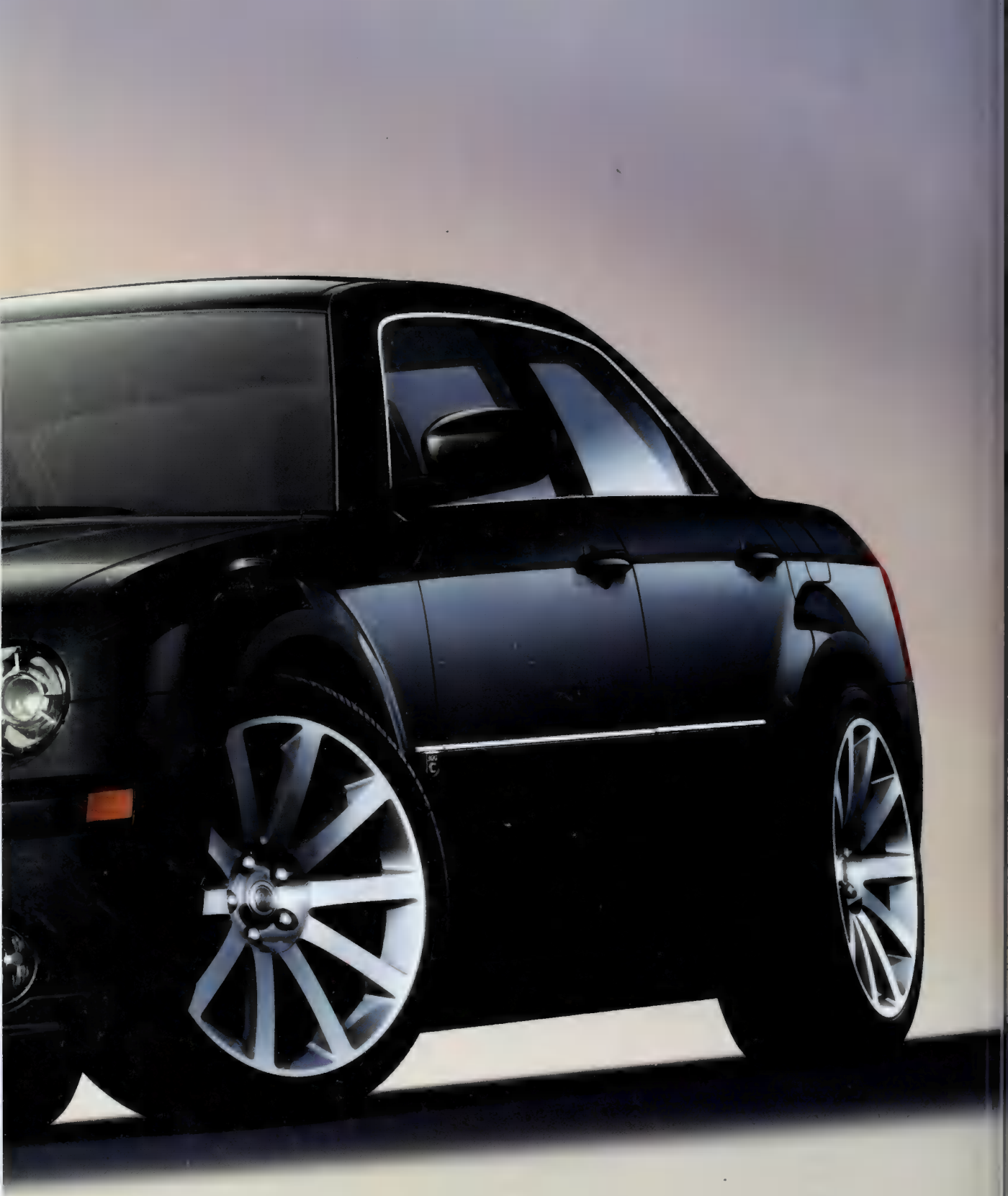




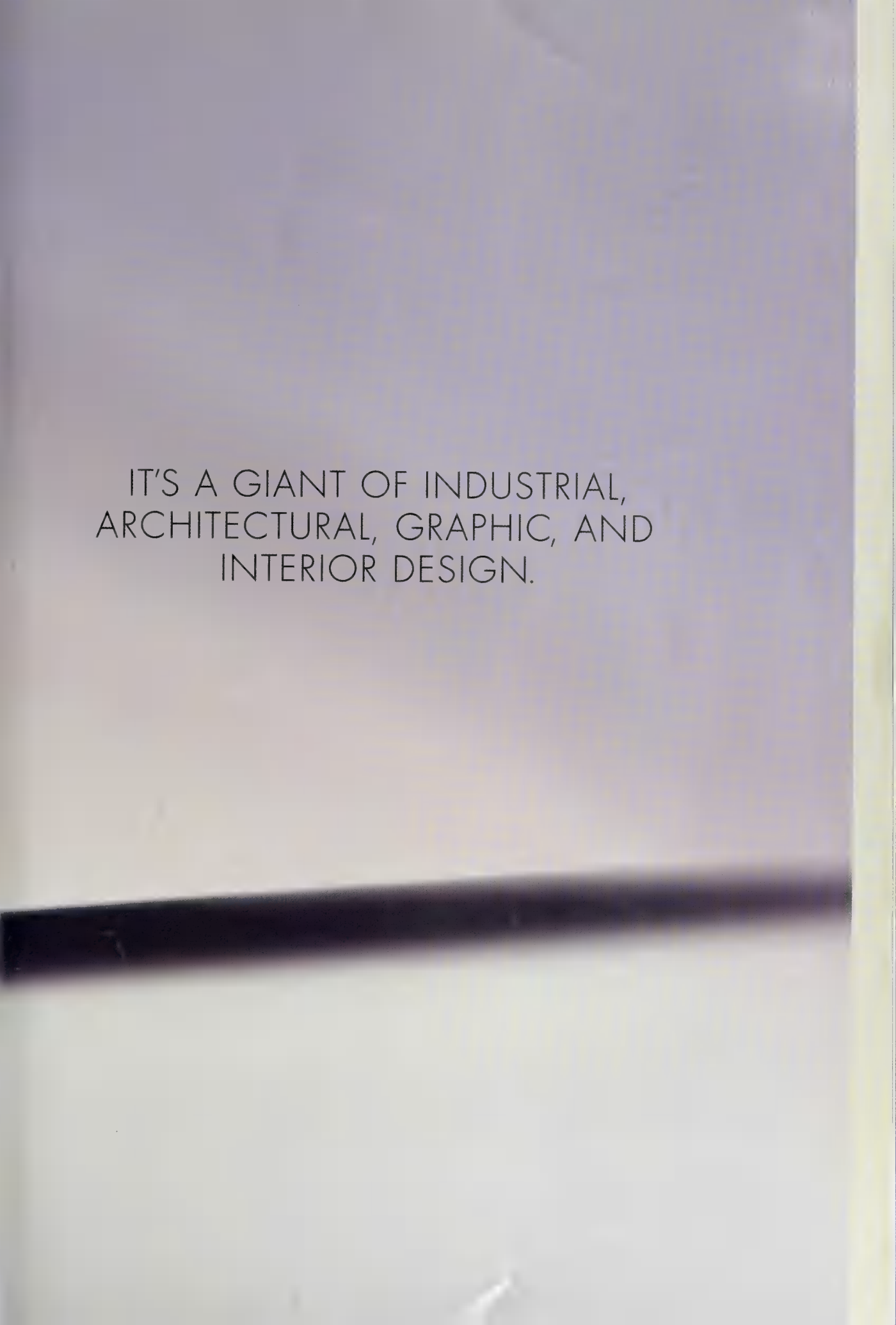
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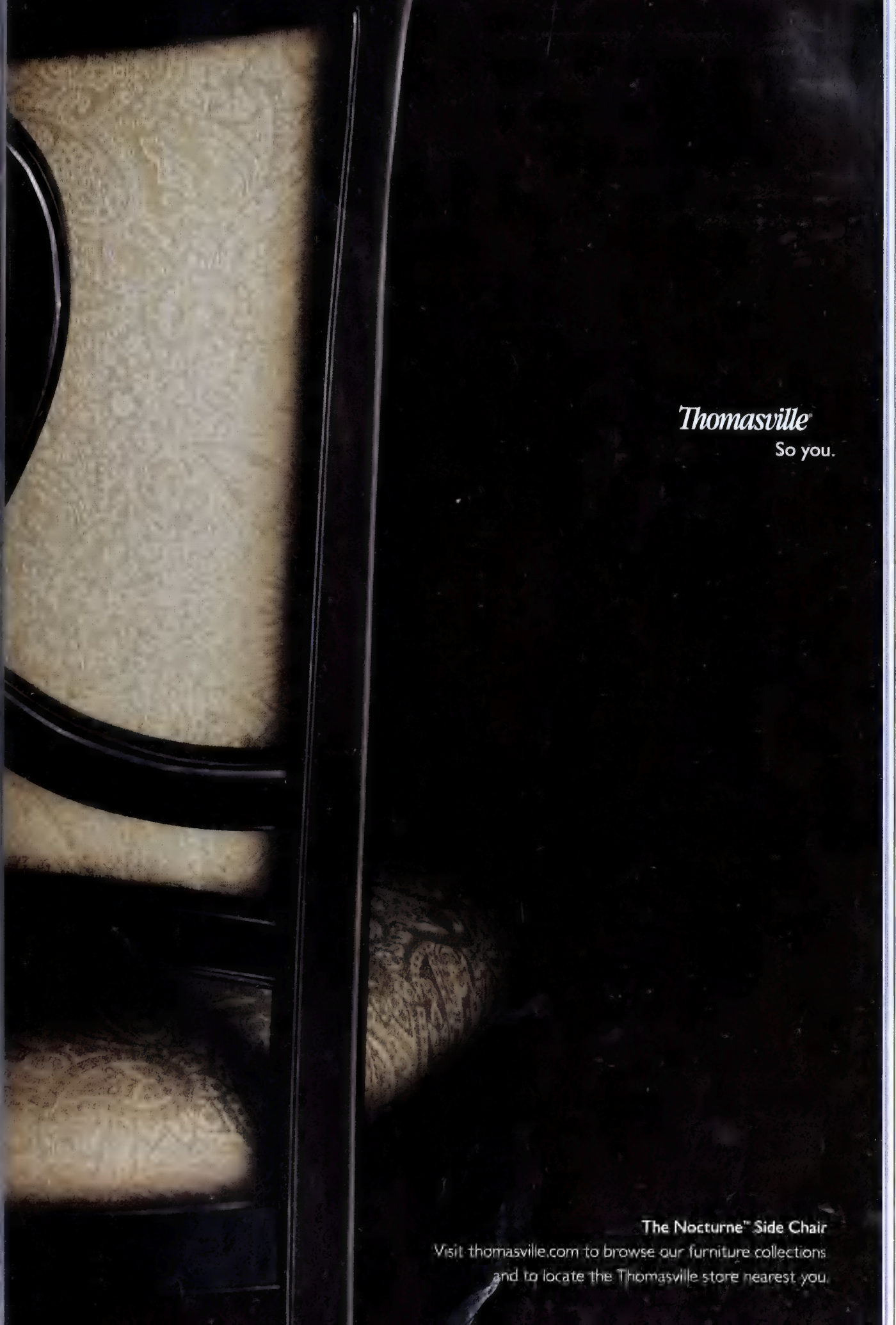
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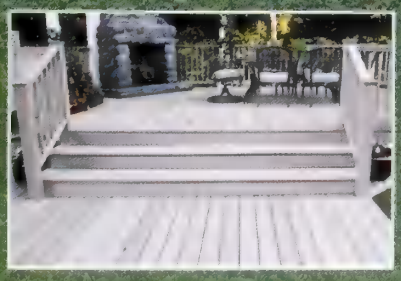

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EDDIE ROSS, WEEKEND SHOPPER, PAGE 44


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you can never have enough of both, and I'm always looking for mor
INTERIOR DESIGNER BUNNY WILLIAMS, PAGE

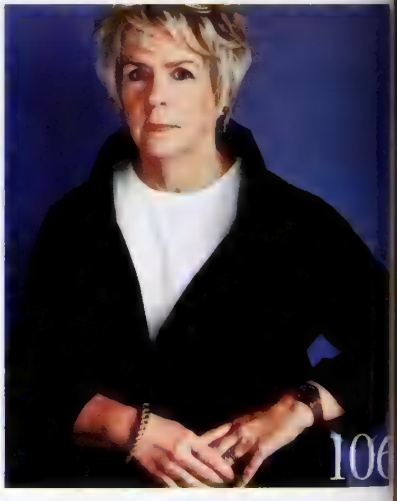












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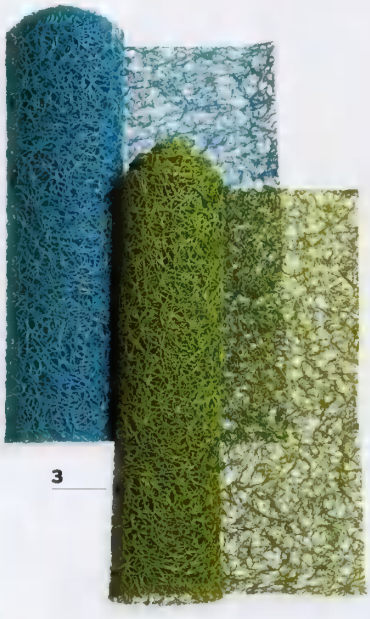
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1



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4



5

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■ 2 Magnets

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■ 3 Table Runner

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■ 4 Étagère

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■ 5 Pillows

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THE BEST!



1



2



3



4



5

■ 1 China

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■ 2 Wicker Chair

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■ 3 Place Mats

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■ 5 End Table

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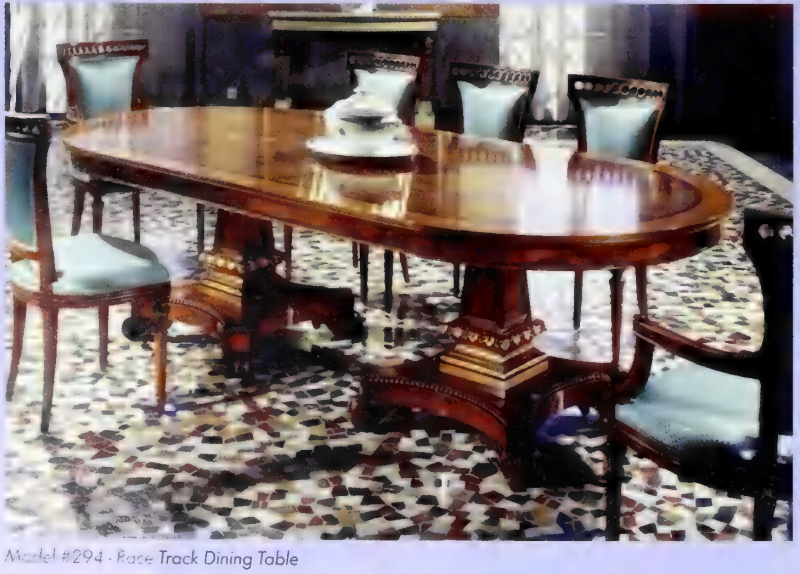
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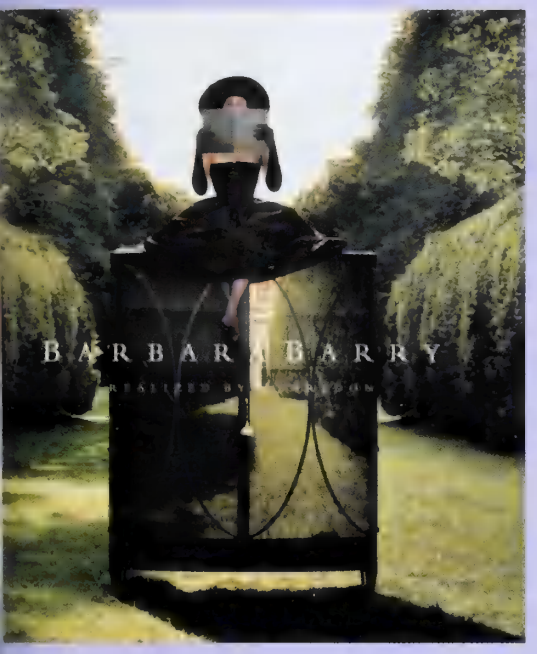


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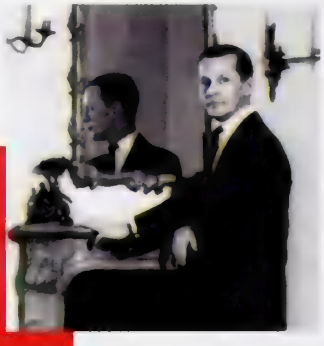
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COLOR WHICH RED IS THE BEST RED?

What other color wakes up a room so brilliantly? But it can be tricky choosing a red that's just right. Let these designers help guide you BY MARIO LÓPEZ-CORDERO





DIANA VREELAND

"All my life I've pursued the perfect red. I can never get painters to mix it for me. It's exactly as if I'd said 'I want Rococo with a spot of Gothic in it and a bit of Buddhist temple'—they have no idea what I'm talking about."

There's no red room as famous as Diana Vreeland's "garden in hell," above, by Billy Baldwin. The Bracquenié chintz, Le Grand Arbre, is still available to the trade from Pierre Frey. Nobody knows exactly what red her room was, but we found a good match in Benjamin Moore Red.

ALISON SPEAR **BENJAMIN MOORE RUBY RED**

"Red is a neutral for me. Like red nail polish, it's classic. It goes with everything. I actually had that Coco Chanel red lacquer nail polish matched and I painted the floors of my living and dining rooms with it. They're the most fun floors I've ever had."

MARIO BUATTA **BENJAMIN MOORE MERLOT RED**

"I like a touch of red in every room—it brings life, like red lips on a woman. I did an entire library in Merlot. It looked great."

RUTHIE SOMMERS **FINE PAINTS OF EUROPE DUTCHLAC BRILLIANT TULIP RED**

"I prefer the warm, vibrant reds to the historic reds, which are beautiful but sedate. This is a daring red, a real fire engine red. I've used it in a poolhouse bathroom and on bookcases. It has a playfulness that reminds me of a little red schoolhouse."

SUZANNE KASLER **RALPH LAUREN DRESSAGE RED**

"When I look for red, I want a pure, true red, like the color in the American flag. Ralph Lauren does absolutely the best. It's the essence of red, that American classic red. It makes me think of boating or polo."


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COLOR/RED

DAVID EASTON **FARROW & BALL BLAZER**

"It's exciting and it has a historical reference: the Greek vases, the palace at Knossos, and all that business. I love red, always have, always will. Either you like steak or you like hamburgers."

PETER DUNHAM **PRATT & LAMBERT PAGODA RED**

"It's not too orange, not too blue—it looks like an antique red, a Pompeian red. I used it in a bathroom with white Carrara marble floors from a monastery. It made them sing. Almost everything looks good with it."

JOE NYE **PORTOLA PAINTS PAPRIKA**

"This paint has a strié effect, very obvious brush marks that appear as it dries. It can take a drab space and give it dignity. Paprika is warm, welcoming, and slightly dramatic—it makes food look great, people look great, candlelight look great."

ELLIE CULLMAN **BENJAMIN MOORE SANGRIA**

"I love red—it's my favorite color. Red makes me very happy. Lately I'm on this anti-completely-neutral kick. You have to have some seasoning in your rooms. Sangria is a good, universal-donor red—not too blue, not too orange, not too dark."

RODERICK SHADE **BENJAMIN MOORE MILLION DOLLAR RED**

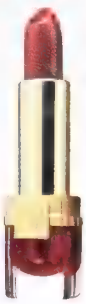
"It's a true, deep red. I like the temperature of it: it's a bit cooler. But a little red goes a long way, so you have to be careful. It's good in areas where you don't spend much time or in boring areas that need a strong burst of color."

DIAMOND BARATTA **RALPH LAUREN LATTICE RED**

"Red never goes out of style. It's full of life—always fresh, always fun to wake up to. We go for reds with less blue in them and more orange because they're happier to live with."

ALEXA HAMPTON **BENJAMIN MOORE TUCSON RED**

"This is a very bricky red and I especially like it in dining rooms. I prefer the warmth of earth tones to the bluer reds, which are trickier—some make me think of nail polish. I'm fine with bluer reds on my toes, but not necessarily on my walls."



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For the past six years, we've been awarding leaders in the design field and calling attention to all the diverse ways these astonishingly gifted people influence our world by making it a better-looking, better-performing place. Now, on the seventh anniversary of Giants of Design, we're happier than ever to introduce these dynamic pacesetters to you.

Some might be names you easily recognize; others you may be getting to know for the first time; a few might be soft-spoken dynamos pulling the strings at the highest-profile corporations. But all have one thing in common: an unwavering commitment to improving quality of life through great design.

By making the world at once more beautiful and more functional, design has the power to change our everyday experience in profound ways we sometimes take for granted. Marrying style and substance, outstanding design takes many forms, large or small: it can be a titanium-covered modernist building or a classically-appointed drawing room that opens onto a landscaped garden, an architectural photograph or a wedding gown.

The 2006 honorees are individuals—and individualists!—yet they also represent the talent pool that is the entire global design community. That's why we'd like to pause here and thank every single member of the design and advertising communities, whose support and collaboration make it possible, year after year, for *House Beautiful* and The New York School of Interior Design to give design leaders their due.

Each Giant of Design profiled in this issue embodies the singular power of his or her calling to transform objects, spaces, and concepts into things of extraordinary beauty and importance. Becoming acquainted with these five design leaders, you'll see that every one of them has design as a top priority and driving inspiration.

Like attracts like: The Chrysler brand shares the Design Giants' uncompromising vision. Itself a Giant of Design, the automotive company founded by Walter P. Chrysler stands for the staying power of great design, its transformative effect on the culture at large, and its unique ability to take us places, driving us toward a brighter future.

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"It's all about proportion," Gilles explains. "That's ultimately what makes a design have staying power."

Was it destiny that Ralph Gilles would become a designer of Chrysler automobiles?



"Absolutely," says the acclaimed designer. "I couldn't imagine being anywhere else." As a kid, Gilles always admired classic cars, especially the 1955 Chrysler C-300 and the "cool and mean-looking" 60s-era Plymouth Barracuda. He also sketched cars as a hobby, dreaming up ways to improve them. His family, recognizing his love of wheeled things, sent the youngster's early sketches to then Chrysler chairman Lee Iacocca. The company wrote back with recommendations of prestigious industrial schools. The rest, as they say, is history: after graduation, Gilles joined Chrysler in 1992.

Today, as VP of Chrysler Group Truck, Jeep and Component design studios, the 36-year-old Gilles is the recipient of numerous accolades for his work with Chrysler. He has a unique perspective on automotive design: young enough to have a discerning eye for what he calls "luxury and athleticism," he's also a husband and father of two who values the safety concerns all families have in choosing a vehicle. It's safe to say Gilles is changing the luxury car—and he targeted so many years ago. The crowd of his legacy: The Chrysler 300. Hailed as luxurious by some, sporty by others, the 300 was recognized as the Most Awarded New Car Ever (2005). "It's truly a masterpiece because of all the people behind it," Gilles explains with characteristic modesty.

Like all Chrysler vehicles, the 300 is trendsetting yet it's also a modern classic. How does a designer balance tradition and innovation? "It's all about proportion," Gilles explains. "That's ultimately what makes a design have staying power. Go to a car show and you'll see cars that are 50 years old yet are still relevant today, with a wonderful road presence. An well-designed car should still make your head turn half a century later."

Pointing to the next design evolution, the launch of the Chrysler Aspen, Gilles says, "The Aspen has a lot of space—102.4 cubic feet of total cargo volume. It's a true SUV that can tow a boat. The trick was to make it beautiful, so it has 20-inch chrome wheels and a lot of detailing, which is unexpected in a practical sport utility vehicle. The build of the front end...the execution of the grille... the head lamps and jewelry... these are details that make a design look like it has some pedigree, like it didn't show up yesterday. This is what builds brand equity, so that whether it's a truck or a sports car, you know it's a Chrysler. People were blown away by the pricing on the 300 because it's such a value for a fantastic price. With the Aspen, we intend to keep that formula going."



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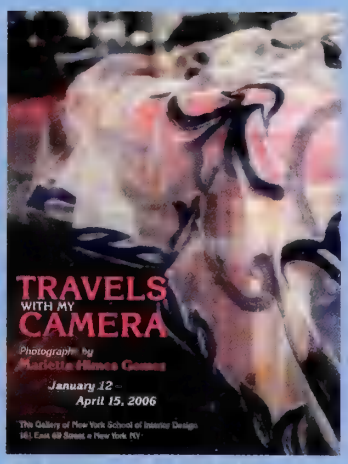
This is a special year for the New York School of Interior Design since it marks the 90th anniversary of its founding in 1916. NYSID has been a vital part of New York City's educational and cultural life and has matured in tandem with the profession of interior design. The School began its life at the same time that the earliest practitioners of interior decoration came on the scene. Edith Wharton, Elsie de Wolfe, Dorothy Draper, and Ruby Ross Wood are some of the best known of these pioneers.

What remains constant is that interior design and decoration has always been considered a profession, although it did not receive governmental recognition in New York state until 1990. Throughout the years NYSID's curriculum has evolved to meet the changing developments in the industry so that its graduates are educated and trained to meet the rigors of the profession.

As New York's only college devoted exclusively to the study of interior design, it is a place where new design ideas are born and where the history of architecture and decorative arts gives students a solid foundation for this dynamic profession. The MFA, BFA, and AAS degree programs, the non-degree course offerings, exhibitions and public programs, combined with superb facilities in a great location, a distinguished faculty, and a challenging and comprehensive curriculum that gives equal emphasis to residential and commercial design make NYSID a giant of design and the premier place to study interior design.



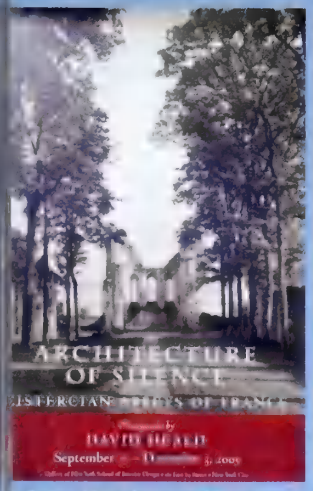


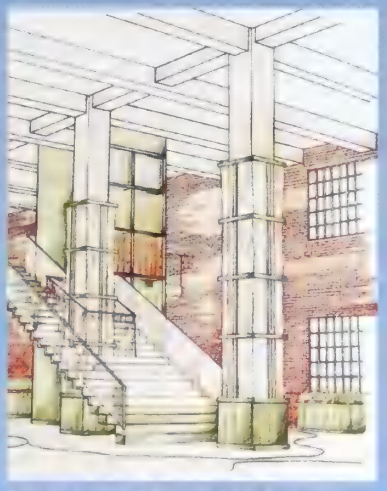










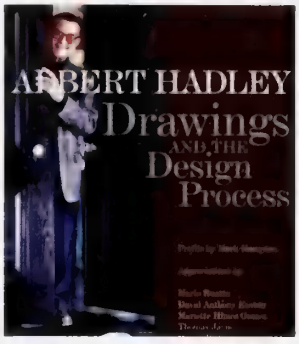


Among the graduates of New York School of Interior Design are some of the most celebrated design professionals in the world. Highly successful alumni include Marietta Himes Gomez, Anne Eisenhower, Mica Ertegun, Susan Nagle Bentel, Barbara Ostrom, Sylvia Owen, Alexandra Stoddard, as well as Allan France, Kimberly Latham, Pia Lesly, Ted C.C. Odom, Charles Pavarini III, David Sewt, Rick Shaver, and the late Ruben de Saavedra, Robert Metzger and Michael de Santis. Internationally, NYSID alumni are pursuing careers in Brazil, Indonesia, Japan, China, Singapore, the Philippines, Taiwan, Korea, India, Egypt, Italy, Peru and Canada.

Today, NYSID continues to educate highly qualified individuals whose futures hold great promise in the field of interior design.

The New York School of Interior Design is particularly pleased to participate in and benefit from the Giants of Design Awards Gala since a number of those who have been honored have an affiliation with the college. They include Advisory Board members Adrianna Scalamandré-Bitter, Mario Buatta, Mimmy Barrett Douglas, Michael Graves, and Albert Hadley, alumna Marietta Himes Gomez, and Board of Trustee member Louis Oliver Gropp, the distinguished design journalist and former editor in chief of *House Beautiful*.

Albert Hadley: Drawings and the Design Process



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Very likely you're thinking toile—but here are two more modern takes on the traditional, and some unexpected ways to use them PHOTOGRAPHS BY DAVID TURNER/HDPS



HOW WE'D DO IT *House Beautiful* editor Eddie Ross's ideal living room [illegible] in Coral (**1**) by Scalamandré; [illegible] (**4**) from Duralee; pillows and Roman shades in [illegible] in Turquoise on Tinted Linen (**2**, from [illegible]); duvets have beaded trim from Samuel & Sons; pillow corners have [illegible] from M & J Trimming; for a chaise and chairs, [illegible] (**3**) from Kravet Couture, with more piping, and flower clas[illegible] in M & J Trimming on backs. To put your ideal room together, see [illegible] on pages 30 and 32.

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YOU DO THE MATCH If Dorothy Draper were alive today, she'd be using Paradise Background (seen here in Turquoise on Tinted Linen) by the bolt. You see all the exotic details—the pagoda roofs, the palm fronds, the armored figures—but only in silhouette. So modern! Use it on curtains, windows, side chairs—it's probably too intense for a large piece like the sofa.
FROM QUADRILLE: 212-753-2995.

Add one from this category

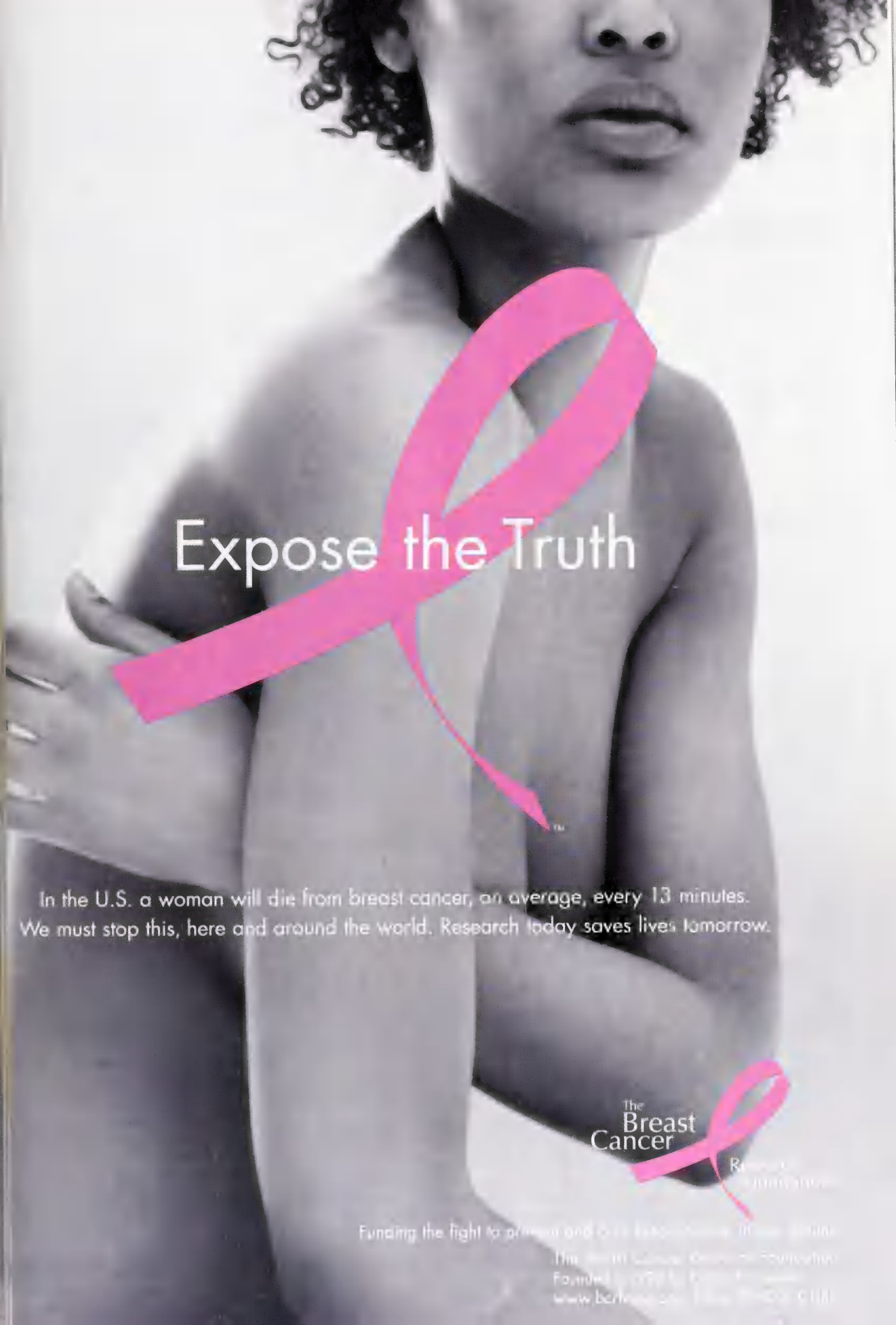


STRIPES **1.** Kravet's 23909-40 is a thin yellow-and-cream stripe interspersed with even thinner tone-on-to stripes in a herringbone weave that look like tiny grosgrain ribbons running through it. From KRAVET: 80 645-9068. **2.** The bright sheen in MARAIS STRIPE comes from 100% silk, so it will look sophisticated and a litt dressier. From KRAVET COUTURE: 800-645-9068. **3.** GERANIUM STRIPE is a beige cotton printed with thin whi and wide yellow stripes—it's the closest your sofa will come to a day at the beach. From TRAVERS: 212-888-7900.

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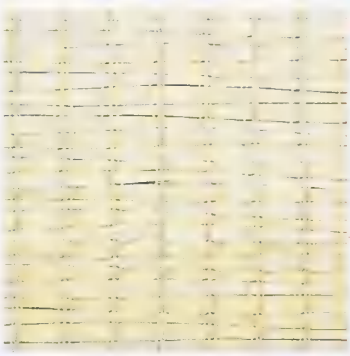
SOLIDS AND GRAPHICS **1.** Duralee's 14225-313 is a luxurious velvet that is a true black, without a blue or gray undertones. From DURALEE: 800-275-3872. **2.** DODDINGTON in Coral is a not-too-red, not-to orange pink flannel that is so soft, you'll cozy right up to it. From SCALAMANDRÉ: 800-932-4361. **3.** The nubb GABRIEL TEXTURE has the look of a Chanel suit—can you think of a more stylish covering for a ottoman? By DIAMOND & BARATTA FOR LEE JOFA: 800-453-3563. **4.** You'll want to keep running your hand ov in corduroy in Sunglo; it reminds us of a Palm Beach sport coat. From DURALEE: 800-275-3872. >


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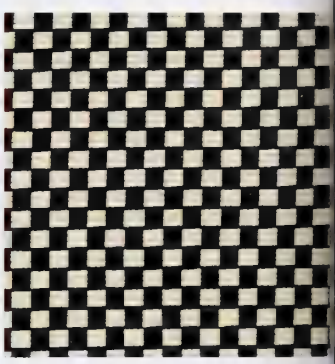


YOU DO THE MATCH The bamboo shelves running through Satsuma-01 frame vignettes of potion bottles and apothecary jars—all rendered in colorful and intriguing detail on a café au lait background. Such a vibrant fabric need star billing. Try it on curtains and pair it with muted, textured leathers and solids that have a subtle sparkle; then sit back and enjoy the show.
BY VERVAIN THROUGH FABRICUT: 800-999-5600.

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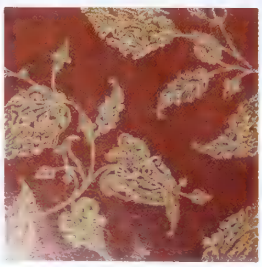






WOVEN LEATHERS **1.** The weave of PANNA is rough, almost Asian—and we like it that way. Try it o an ottoman, or even pillows. From MADISON LEATHERS: 212-207-3304. **2.** The strips of leather in PEBBLE WOVE are so tightly and artfully tied, it could pass for snakeskin. It's soft enough that you'd be happy using it to cover chair. By TOWNSEND LEATHER: 800-852-0144. **3.** HIDALGO in Panda is a crisp, natty check that's great for bo sters or sofa trim. By LE CRIN THROUGH DONGHIA: 800-366-4442.

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SOLIDS AND GRAPHICS **1.** The paisleyish leaf pattern in linen-and-rayon BOURREE is wove golden metallic thread, so it sparkles. From VIGNETTES BY COLLIER CAMPBELL THROUGH FABRICUT 949-5500. **2.** BÉCHAMEL in Briar is a lush, beautiful wool that makes a nearly perfect neutral. Fron ON: 212-888-3242. **3.** RENZO is a blue-gray chenille with a good hand that's subtly flecked with From NOVITÀ THROUGH BERGAMO: 212-888-3333. **4.** Making curtains from SHEER ECSTASY i your windows in a cocktail dress. By GREY WATKINS: 212-755-6700. ■



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I WANT TO BUY CANDLESTICKS

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A LITTLE BACKSTORY Well, yes, you could say that brass candlesticks are kind of useless, since with the exception of several million romantics, who really needs candlelight today? But in spite of their obsolescence…and Edison…they're still being made. (Although vintage candlesticks are nicer.) Even nicer are the umpty-ump thousands of antique sticks that actually date from pre-bulb times. You know—the ones with the romance built in. >

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Left wall: Glitzy Gold SW 6691
Right walls: Overjoy SW 6689, Pennywise SW 6349
Kitchen cabinets: Tansy Green SW 6424

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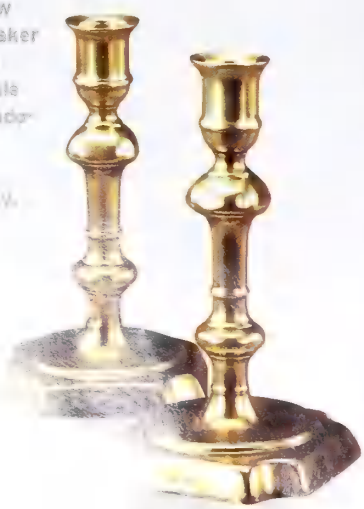


GOOD Open twist candlesticks like this small Victorian example came in several sizes, some fairly large. Not only is this fellow's brass shaft awkwardly twisted and carelessly filed, however, but the poor little guy has lost his other—maybe better—half. Singletons usually bring a good deal less than half the cost of a pair: a mere $45 for this one.



BETTER From 1850-70, utilitarian pairs of cast-brass push-up sticks like these were common. Inverted vase shapes like this one (turned right-side-up, too) were made by the thousands in Birmingham, the center of English brass. One indication of the late-19th-century date here is the incomplete cleaning of the underside. They're handsome, though, and $375 is right on.

BEST After 250 years of polishing (which diminishes detail, but adds so much romantic luster), these simple c. 1750 candlesticks have few pretensions—though their maker may have. Notice the bottom edge, where he took the trouble to impress his work with pseudo-silver hallmarks to indicate their—and his—merit. At $1,200, they're still [illegible].



How can I tell if a brass candlestick is old?

Eighteenth-century English brass sticks were cast in thr pieces: a base, plus the two halves of the shaft; so you shou see seams where those two halves were joined. Also, until abo 1890 the undersides of bases were neatly cleaned of the roug ness left by the casting process. If it looks dark and pebbly—li hot brass was rubbed with a cloth—it's probably 20th centur

Should I expect to pay more for brass candlesticks made in the era before electricity?

Considering that these were everyday necessities, they we surprisingly hard to make: sand-casting the molten met filing off the burrs, lathing the bottom, adding occasion embellishments like chasing or engraving, and finally, p ishing. So yes, you'll pay more, because collectors value th craftsmanship; not to mention that lustrous patina.

Are there differences between English and American candlesticks, and how can I tell them apart?

It's not easy. Some English models have the maker's nam impressed under the base (American sticks rarely do), a then, certain shapes, like 17th-century trumpet-base candl sticks, are unique to England. But on the whole, both copi the same sterling silver shapes and used the same yellow met alloy of copper and zinc. American brass is more valuab here: the Brits prefer their own.

But I won't have to pay as much for brass as I would for silver, will I?

Surprisingly, materials aren't important. Age is. A fine pa of early American brass candlesticks is usually pricier, f instance, than any commercially made sterling silver fro the mid-20th century—condition being equal. ■

KEEP AN EYE OUT FOR

- **INTERESTING OR UNUSUAL DESIGN ELEMENTS** such as twist faceted shafts, or the natty little beading called pearlwork
- **BRASS** that is beautifully cast, chased, or engraved. The best ear craftsmen took their time.
- **MANUFACTURER'S MARKS** on the bottom or edge of the ba (never on American sticks, at least until c. 1850)
- **ADJUSTABLE NOZZLES** that accommodated any diameter candl telescoping candlesticks, and for gadget buffs, any that have uniqu often patented, mechanisms

STAY AWAY FROM

- **DENTED CANDLESTICKS**
- **THE BLURRY, TOO-SOFT EDGES** that indicate either moder manufacture or overpolishing—and are equally bad
- **PAIRS IN WHICH ONE IS IMPERFECT**
- **OVERTLY RELIGIOUS DECORATION**
- **OLD BRASS** that's been lacquered (although it *is* removable)
- **LATE-19TH-CENTURY COPIES** of earlier designs, which have no picked up enough age to be dangerous.



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ASK THE DOG SHRINK/KATHY SANTO

It's not your dog's fault the sofa got chewed... he barks when you're on the phone...

Q I own a lot of antiques and good upholstered furniture. Which breeds are the least destructive?

A

STEREOTYPING A BREED is akin to stereotyping people: "Which type of child is least fussy at bedtime?" Puppies are naturally curious and have boundless amounts of energy. You say destruction, they say entertainment. They need supervision, attention, and training to become well-mannered dogs. Even some dogs acquired as adults, whether from breeders or shelters, will suddenly get the urge to redesign that upholstered furniture. Most puppies or adult dogs who exhibit destructive behavior do so because they're bored, overtired, or underexercised. Giving them appropriate toys, teaching them what not to chew, and making sure they get enough sleep and exercise will reduce your chances of finding a pile of sawdust where your kitchen chair was. Dog ownership has good days and days when you ask "Why?" but the joy, companionship, and unconditional love that dogs give make it all worth it.



Trainer and behaviorist Kathy Santo is the author of *Kathy Santo Dog Sense* (KNOPF). Send questions to Kathyforhb@hearst.com or visit her Web site (WWW.KATHYSANTO.COM).

Whenever I answer the phone, my dog starts to bark. He refuses to stop until I hang up and play with him. I bought a cordless phone, but he just follows me around. Help!

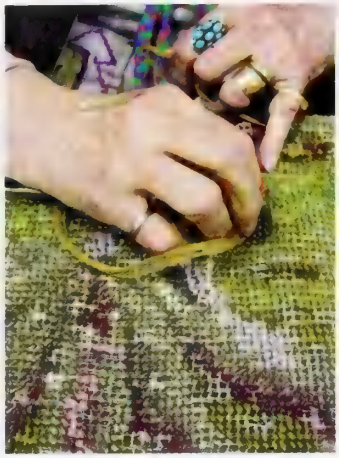
Dogs are extremely intelligent—illustrated by the fact that they can safely lead blind people through city traffic—so it's not a stretch to believe that yours could figure out that if he barks at you long enough while you're on the phone, you'll reward him with attention. This phenomenon is called a conditioned response. When done correctly, it is the system we trainers use to create desired behaviors, like "sit" and "come." Done incorrectly, you create undesired behavior—think a dog who barks while you're on the phone. I know you're pulling your hair out because you're saying to yourself, "What else could I do but hang up and give him attention? He wouldn't stop barking unless I did." In most cases, thinking like a dog will serve you well. Use (or teach) him "Down" and "Wait" commands. Be confident that he can perform this maneuver before you've been taught, go back over the steps until the command is airtight. Next pick up the phone that you normally use and pretend to be answering it. Some dogs won't start their performance unless the phone actually rings, so you may need to use your cell phone to call your house line for the show to begin. Have a lively conversation with no one, and the minute your dog begins barking, go to him and calmly tell him to "Down" and "Wait." Be prepared for him to resist or to pop out of it immediately, but hang in there and make it happen. Then continue your conversation. If he pops up, go to him and make him lie down again. Continue talking. At random moments, reward him with an extra-special treat while you talk. It's important that you reward his silence and his staying down while you're doing the thing that initially caused the barking to occur. Eventually, your dog will have a canine epiphany—he'll see that it pays to be quiet and his barking doesn't have the same effect that it used to have. ●


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MAINTENANCE RUGS/EVE M. KAHN

Oriental rugs last for centuries, but they need a little help from people like Phillip Costikyan. Here's how to get more years out of them PHOTOGRAPHS BY LIZZIE HIMMEL







LEFT: An early stage of cleaning a flat-weave runner. CENTER: Reweaving with stockpiled yarns. RIGHT: Contemporary rugs need cleaning too. Costikyan with a modern rug by Sean Landers.

Is your job like being a doctor—everybody wants to tell you their rug stories? Because I have an 1820s Chinese rug. It's so beautiful but the fringe is gone on one end.

Fringe always wears out first. Vacuums do a lot of damage to it.

So how often should a rug be cleaned?

Every four or five years, even every ten years if it's not walked on much. Overcleaning contributes to wear and tear. For really fine silk, every 20 or 30 years is enough. How do we do it? We immerse rugs in a shallow pool, agitate them very gently with a shampoo machine, Wetvac out 90 percent of the water, and then hang them on poles in a drying room at 110 degrees.

Do any of the stain removers on the market really work, or do you have home remedies you recommend?

Keep a bottle of club soda on hand, dedicated to stains caused by pets, coffee, orange soda, red wine, anything with dye and an acid base. Those are the most difficult stains to reverse once they dry. The key is to act quickly. Pour the club soda directly onto the area, let the soda absorb into the yarn, and the salt in the soda will neutralize the acid. Blot again and again, until the residue is gone. For [illegible] you should use milk instead, and for oil- and protein-based stains, mix one part Ivory soap [illegible] with 9 parts water. If you still see residue when it dries, call an expert. We are [illegible] people using Afta now, or actually overusing it. People [illegible] and the abrasions cause more damage than the original.

You must see some real horror-story damage here.

We had to put Ralph Lauren's rugs in freezers for seven days to kill moths. We've fixed a hole the size of a dinner plate that a dog chewed in a 19th-century Sultanabad.

How do you manage to match old thread?

We have thousands of yarns, from everywhere. We've been in business in the U.S. since 1886.

I use these little plastic squares with teeth under the legs of heavier furniture. Is that the right kind to use?

We like the ones with soft carpet on the bottom better. The gripping plastic teeth, those are too strenuous for my taste.

What's the best way to keep a rug in storage?

Roll it up, wrap it in kraft paper or bedsheets, and lay it flat someplace cool and dry. Unroll it once a year.

And what's your favorite kind of padding?

Tan neoprene from Jade Industries in Pennsylvania. It doesn't attract soil, it doesn't dry out, it doesn't shift or wrinkle.

What do your cleaning and repairs cost?

Cleaning a 9-by-12-foot rug is usually $500–600. Repairs are $75 an hour. A significant repair can take six weeks.

Is there any assignment you'd turn down?

[*Winces*] We don't make rugs into pillows. ●

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have internal plumbing. But for some of us with frequent bladder urges, our pipes don't work as well as they
nd even when you do your best to deal with it on your own, you still worry about embarrassing leaks. But there's
u can do. Treat it with VESIcare. Once-daily VESIcare can reduce urges and may even help relieve bladder
So ask your doctor if VESIcare is right for you.

is for urgency, frequency, and leakage (overactive bladder). VESIcare is not for everyone. If you have certain
stomach, urinary, or glaucoma problems do not take VESIcare. While taking VESIcare, if you experience a
llergic reaction, severe abdominal pain, or become constipated for three or more days, tell your doctor right away.
s, common side effects were dry mouth, constipation, blurred vision, and indigestion.

ee important product information on the following page.
py of our "Fresh Thinking" brochure,
) 403-6565, or visit vesicare.com

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tablets

Patient Information
VESIcare® – (VES-ih-care)
(solifenacin succinate)

VESIcare
(solifenacin succinate)

Read the Patient Information that comes with VESIcare before you start taking it and each time you get a refill. There may be new information. This leaflet does not take the place of talking with your doctor or other healthcare professional about your condition or treatment. Only your doctor or healthcare professional can determine if treatment with VESIcare is right for you.

What is VESIcare®?
VESIcare is a prescription medicine used in adults to treat the following symptoms due to a condition called overactive bladder:
- Having to go to the bathroom too often, also called "urinary frequency,"
- Having a strong need to go to the bathroom right away, also called "urgency,"
- Leaking or wetting accidents, also called "urinary incontinence."

VESIcare has not been studied in children.

What is overactive bladder?
Overactive bladder occurs when you cannot control your bladder contractions. When these muscle contractions happen too often or cannot be controlled, you can get symptoms of overactive bladder, which are urinary frequency, urinary urgency, and urinary incontinence (leakage).

Who should NOT take VESIcare®?
Do not take VESIcare if you:
- are not able to empty your bladder (also called "urinary retention"),
- have delayed or slow emptying of your stomach (also called "gastric retention"),
- have an eye problem called "uncontrolled narrow-angle glaucoma",
- are allergic to VESIcare or any of its ingredients. See the end of this leaflet for a complete list of ingredients.

What should I tell my doctor before starting VESIcare®?
Before starting VESIcare tell your doctor or healthcare professional about all of your medical conditions including if you:
- have any stomach or intestinal problems or problems with constipation,
- have trouble emptying your bladder or you have a weak urine stream,
- have an eye problem called narrow-angle glaucoma,
- have liver problems,
- have kidney problems,
- are pregnant or trying to become pregnant (It is not known if VESIcare can harm your unborn baby.),
- are breastfeeding (It is not known if VESIcare passes into breast milk and if it can harm your baby. You should decide whether to breastfeed or take VESIcare, but not both.).

Before starting on VESIcare, tell your doctor about all the medicines you take including prescription and nonprescription medicines, vitamins, and herbal supplements. While taking VESIcare, tell your doctor or healthcare professional about all changes in the medicines you are taking including prescription and nonprescription medicines, vitamins and herbal supplements. VESIcare and other medicines may affect each other.

How should I take VESIcare®?
Take VESIcare exactly as prescribed. Your doctor will prescribe the dose that is right for you. Your doctor may prescribe the lowest dose if you have certain medical conditions such as liver or kidney problems.
- You should take one VESIcare tablet once a day.
- You should take VESIcare with liquid and swallow the tablet whole.
- You can take VESIcare with or without food.
- If you miss a dose of VESIcare, begin taking VESIcare again the next day. Do not take 2 doses of VESIcare in the same day.
- If you take too much VESIcare or overdose, call your local Poison Control Center or emergency room right away.

What are the possible side effects with VESIcare®?
The most common side effects with VESIcare are:
- blurred vision. Use caution while driving or doing dangerous activities until you know how VESIcare affects you.
- dry mouth.
- constipation. Call your doctor if you get severe stomach area (abdominal) pain or become constipated for 3 or more days.
- heat prostration. Heat prostration (due to decreased sweating) can occur when drugs such as VESIcare are used in a hot environment.

Tell your doctor if you have any side effects that bother you or that do not go away.
These are not all the side effects with VESIcare. For more information, ask your doctor, healthcare professional or pharmacist.

How should I store VESIcare®?
- Keep VESIcare and all other medications out of the reach of children.
- Store VESIcare at room temperature, 50° to 86°F (15° to 30° C). Keep the bottle closed.
- Safely dispose of VESIcare that is out of date or that you no longer need.

General information about VESIcare®
Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use VESIcare for a condition for which it was not prescribed. Do not give VESIcare to other people, even if they have the same symptoms you have. It may harm them.

This leaflet summarizes the most important information about VESIcare. If you would like more information, talk with your doctor. You can ask your doctor or pharmacist for information about VESIcare that is written for health professionals. You can also call (800) 403-6565 toll free, or visit www.VESICARE.com.

What are the ingredients in VESIcare®?
Active ingredient: solifenacin succinate
Inactive ingredients: lactose monohydrate, corn starch, hypromellose 2910, magnesium stearate, talc, polyethylene glycol 8000 and titanium dioxide with yellow ferric oxide (5 mg VESIcare tablet) or red ferric oxide (10 mg VESIcare tablet).

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It's a long way from the Apollo Theatre to the Apollo program. No person has ever embodied and revolutionized jazz the way Louis Armstrong did. Not bad for a kid whose first experience with the trumpet was as a guest in a New Orleans correction home for wayward boys. Alas, today the arts are dismissed as extravagant in most schools, despite the fact that most parents agree on the importance of arts education. If you feel your kids aren't getting enough, make some noise. Like the great Satchmo, all you need is a little brass.

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For more information about the importance of arts education, contact www.AmericansForTheArts.org.

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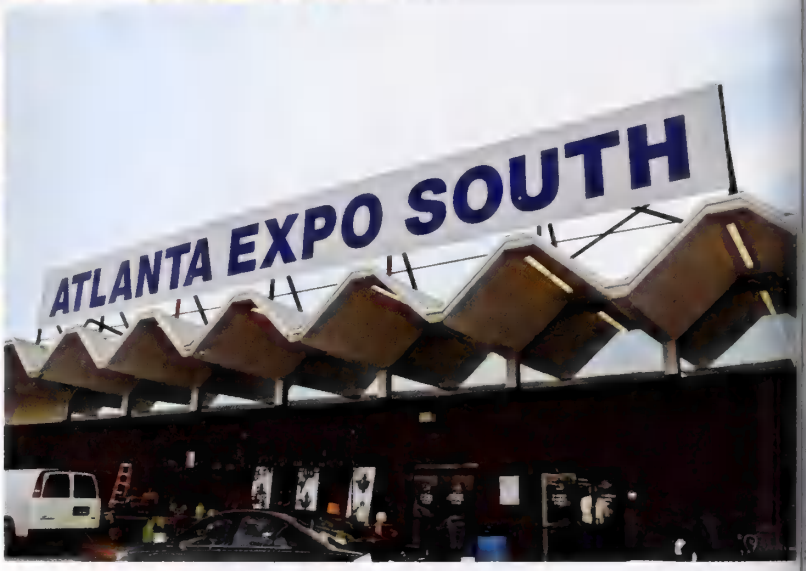
WEEKEND SHOPPER/EDDIE ROSS

where: Scott Antique Market in Atlanta... what Eddie found: porcelain cockatoos... what he did with them: made lamps INTERVIEW BY MARIO LÓPEZ-CORDERO





Eddie with his friend Deborah Buck. The Scott Antique Market is held the second weekend of every month at the Atlanta expo centers; 740-569-2800; www.scottantiquemarket.com.



Why did you go to Atlanta?

I'd always heard through antiques dealers, you have to go to Atlanta, you have to go to Atlanta. So I went down to Scott Antique Market with my friend Deborah Buck, who owns Buck House, an antiques store in New York. It turned out to be one of the best flea markets I've ever been to. It's all indoor, all antiques, and the prices are insanely good.

When should you go?

You want to go on Friday, because when we went on Saturday a lot of the stuff was already sold. And get there at the crack of dawn. We got there about 7:30 and there was already lots of activity. Wear comfortable shoes and keep combing.

So you came to the stall with the cockatoos...

...and almost broke my knee falling over a table to grab them before somebody else did. [illegible] and I both looked at each other and we were like, LAMPS.

You saw them and you immediately thought lamps?

Oh, lamps. Totally. They are such statuesque strong pieces Italian, definitely 1950s, and not a chip on them. There's an attention to detail on the wings and the feathers, and flowers coming up the base—somebody loved them.

Did you convert them into lamps yourself?

No, I took them to a lamp maker. But I've made lamps in the past with those do-it-yourself kits that you can buy at places like Home Depot or Lowe's.

Where would you use them?

Flanking a sofa or on a sideboard, or on two bedside tables. And they'd be great in a foyer as you walk in, like on a gor geous old bureau or credenza—they have that Kelly Wearstler Hollywood Regency sort of feel.

What else have you turned into a lamp?

Vases, cool bottles, Staffordshire dogs, carved jade. >

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Eddie's way: I had the cockatoos set on chinoiserie bases to give them the feel of being on a strong pedestal—like a Corinthian column—which gives them more presence. They would look unfinished without bases. And I didn't want to drill into them because I didn't want to ruin them. They can be taken off, and will still have some value.



CHOOSING HARDWARE AND SHADES

I also tested several shapes and sizes of harps to get the proper height for shades. You can get risers [far right] that you attach to the harp to raise it as much as you need. The finial goes right on top. I chose black shades with gold leaf underneath. It reflects onto the birds and I accentuates all the detail and definition. ●





THERE USED TO BE A PAGE HERE.
WONDER WHAT HAPPENED? WAS IT USED TO
INSPIRE SOMEONE? OR MAKE THEM ENVIOUS?
WAS IT PASSED ALONG WITH A NOTE THAT READ,
"WHAT YOU'LL SEE ME DRIVING NEXT WEEK"?
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MPA

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TECHNOPHOBIA COFFEEMAKERS

Cappuccino, decaf, tea? Just pop in a pod. Terry Trucco talks to Bed Bath & Beyond's Sharon Silver about this new generation of machines PHOTOGRAPHS BY DAVID TURNER/HDPS

What's the difference between a classic drip coffeemaker and the new single-serve machines?

They're actually very similar. With both you have ground coffee, and water brews through a filter.

That's it? What's the big deal?

It's so much more convenient. The coffee is premeasured in a pod or container. You pop it in a holder, add water to the carafe, hit a button, and you're done. When you want another cup, you brew it fresh.

Any other benefits?

There's consistency. To get a great cup of coffee, your water needs to be the right temperature, you need the right ratio of ground coffee to water, and the right pressure. That's really the benefit here: You're in a controlled environment.

Am I limited to just one kind and one strength of coffee?

There's a whole array of categories, depending on the machine. They brew coffee and decaf, of course, in a variety of flavors and roasts, from mild to robust with everything in between. The Keurig, for example, offers coffee from Gloria Jean's, Timothy's, and Green Mountain, among others. A lot of models make tea. Some do hot cocoa as well. And many will heat water. I make my instant oatmeal with mine.

And do they make espresso and cappucino?

Some make espresso—like the Nespresso. [The D290 model is shown at right. Color-coded capsules come in 12 flavors and strengths.] And a few also do cappuccino and even steam the milk for you. The Braun Tassimo, for example, has a disk with real milk in it. Some models steam the milk with a siphon, and some use the traditional method where the milk steams and froths in the pitcher.

How does a machine know it's supposed to be brewing espresso instead of tea?

The better machines adjust the water pressure and temperature according to what's being brewed. With some, you tell it what to brew by pushing buttons or adjusting a dial. The Tassimo disks actually have bar codes, and there's a bar code reader inside so the machine knows what to brew.

Do all single-serves deliver the same taste?

Not really. In the better machines you'll get what's called a pressure brew. Basically, that means there's increased pressure that's going to pull more flavor out of the coffee.

Since these machines brew just one cup at a time, will I still need another coffeemaker for dinner parties?

Not necessarily. If you've ever had a dinner party, you know someone always says, 'I just want decaf,' and another says, 'I really want tea.' With these machines, you're brewing each cup in about a minute and there's so much variety, you can really appease everyone's taste.

I've heard some, like the Senseo, can actually make two cups at a time. Is that true?

Yes. You put in two pods and the coffee comes out from the two spouts. Others offer a variety of cup sizes. You adjust the water, and that changes the strength of your brew.

Can I use coffee containers interchangeably, or do I have to buy the ones made for my specific coffeemaker?

Some single-serve machines are proprietary and only use their own containers. Other have containers you can use interchangeably. Right now, the more expensive coffee makers are proprietary, but I don't know if it's going to stay that way.



Where can I buy containers? Are they easy to find?

You should see a pretty wide variety in stores where these machines are sold. There's also a huge offering online. And because so many are coming onto the market, it should be getting easier.

So are single-serve coffeemakers here to stay, or are they just a passing fancy?

I can't imagine they're going to go away. People are really enjoying the options they offer. And they're really enjoying the coffee. ■



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ASK THE BAREFOOT CONTESSA/INA GARTEN

Planning a portion ... designing a kitchen ... doubling a recipe

What's the worst thing that ever happened at one of your parties, and what did you do?

A

IT WAS A BEAUTIFUL SUMMER SUNDAY in East Hampton, and I'd invited six friends for lunch. Sounds easy, right? Well, everyone in East Hampton has houseguests in the summer, and an hour before the lunch, all the guests called to ask if they could bring their houseguests. Yikes! Unfortunately, I'd planned a menu with all individually portioned things: lobster salad sandwiches and strawberry shortcakes. It wasn't as though I could serve smaller portions of a lobster salad sandwich! I rummaged through the refrigerator, found some leftover chicken salad, and told my husband, Jeffrey (with me, right), that if anyone asked, he and I were allergic to lobster. I cut the rolls in half and made open-face sandwiches. I sliced the shortcakes in half and piled them high with extra whipped cream (who would object to that?). I changed the table setting from the little one in my kitchen to the big one in my dining room and—voila!—lunch for 12. I just kept telling myself, it's about the friends, not the food. And the best part was that none of the guests had a clue what a panic I was in an hour before the party.



Send your questions to inaforhb@hearst.com. Watch Ina on the Food Network's *Barefoot Contessa* (check WWW.FOODTV.COM for airtime) or visit her Web site, www.barefootcontessa.com.

Are there any rules of thumb you have when planning portions for a party?

Years of catering gave me some clear guidelines for preparing for a party. I used to worry about running out of food, so I prepared twice as much as I needed. Now I have a better feel for it. For the main course, I generally plan ½ pound per person, unless there are bones involved. For example, three pounds of chicken salad or three pounds of roast filet of beef will serve six people. For the vegetables or side dishes, if I'm serving two or three dishes, I figure ½ pound per person. And for dessert—just go for it! There's nothing more dramatic than bringing a huge chocolate cake to the table, even if it's way too big for your guests. The ingredients aren't usually expensive, and most desserts will last for a few days after the party. But the squeals of glee when you serve it are worth every penny it costs.

How do I know if a recipe can be doubled?

When I ran a specialty food store, I became an expert in this. The quick answer is that it's easy to double things you cook and hard to double things you bake. The important thing about doubling a savory dish is to be careful about the seasoning. If you're doubling or quadrupling a curried chicken dish, for example, you might want to ease into the curry powder and add just a little more salt, to taste. I don't know why, but in my experience, spices tend to be more intense while salt tends to lose something in the process. But you can season in stages and taste as you go along. Baking is much trickier. If I have to multiply a baking recipe, I'll always try it when I don't care about the outcome, because it really is an uncertain process. If I'm baking for a crowd and want to make a coconut cake for twenty, I'm much more inclined to make two cakes for ten people than to try and figure out how to make a 16-inch cake that will serve everyone. >

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"I taste everything before I serve it. The two most important seasonings to watch are salt and pepper. They lose their flavor very quickly."

Do I need to reseason food that's been in the refrigerator?
The first rule of refrigerating food is to make sure it's sealed very well. No one wants that delicate lemon angel food cake you made for dessert to taste like the pan-fried onion dip you planned to serve with drinks! When you're seasoning a dish, be sure to taste it in the state—hot or cold—that you're going to serve it in. Salt tastes different in something hot than it does in something cold; just think about tasting cold chicken stock versus tasting hot stock. Only when it's hot can you tell if it's seasoned properly. No matter how long in advance I've prepared something, I taste it before I serve it. In fact I taste everything before I serve it. The two most important seasonings to watch are salt and pepper. They lose their flavor very quickly but, fortunately, are easy to correct at the last minute.

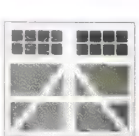
I'm planning a new kitchen. What are the most common mistakes you see in people's kitchens?
As a caterer, I had the opportunity to work in many kitchens, so I've seen it all. I'm afraid to say the ones designed by architects are often some of the worst, not because they're not beautiful, but rather because the beauty part came before the functio part. One kitchen I worked in had a flush bank of refriger tor, freezers, and cabinets, all along one wall. It looked grea but when I needed to take out the milk to get to the crean behind it, there was no place to put the milk down. A secon common problem is having to walk all the way around th center island to get from the sink to the stove; that's a lot c unnecessary steps. Another mistake I often see is lighting. Yo want two kinds of lighting, and you want them both on dir mers. Kitchens often have just overhead lights, which mak the overall room look great, or undercounter lights, which ar great for cutting and chopping, but rarely do they have bot done well. You really need both overhead and undercounte lighting, as well as dimmers, if you want to eat a romanti dinner in the kitchen.

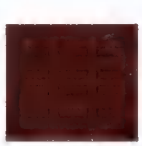
What are some of the things you've learned over the years building your own kitchens?
The difference between a kitchen that works and one tha doesn't can be a few simple details, such as where the stove



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sits. The classic kitchen arrangement is more important than you think. You want the stove, the sink, and the refrigerator to be placed in a triangle with enough counter space in between to be useful, but not so much that you need roller skates to make a cup of coffee. The second most important detail for me is that my work space is outside the flow of traffic in and out of the kitchen. People can enter from the dining room and walk out the back door without ever stepping into my work space. Also, friends can hang out in the kitchen outside my work space—on stools at the counter and on chairs at the kitchen table—without feeling they're in my way. Finally, since I spend more time at the sink than anywhere else in the kitchen—cleaning vegetables, doing the dishes, and arranging flowers—I start my kitchen plan placing the sink in the spot with the best view. Mine faces south with a full-on view of my garden, which makes me happy all day long.

I'm never sure about which wine to buy. Do you have any guidelines?

I think understanding wine is really difficult. Every time I try to learn about it, I get mired in explanations of the soil and the vintage, when all I really want to know is what would be good to drink with the rack of lamb I'm making for dinner. The best advice I ever got is to think of wine the way you might think of a sauce: you want something that will complement the dish rather than compete with it. For example, I wouldn't put a spicy green peppercorn sauce on a delicate filet of sole, so I shouldn't serve it with a big spicy Burgundy wine. This is where a crisp fruity white wine such as a French Sancerre will be perfect. The second thing to think about is the classic saying, "What grows together, goes together." If you're serving a Provençal dish with tomatoes and olives, think of a full-bodied Provençal wine such as a Bandol. In the end, though, I usually concentrate on the food and rely on a good wine merchant to put me together with the perfect wine for dinner.

What's your favorite wineglass?

I'm a traditionalist. I know that it's very chic to use a rounded bowl wineglass, but I prefer a stemmed glass, for two reasons, both form and function. First, a footed glass is held by the stem, rather than in your warm hand, and tends to keep the wine at the temperature it was meant to be served. But I also have a design reason for it. Everything on the table is flat: the dishes, the silverware, the napkins. If the table decoration is tall—maybe some pretty flowers in the center—stemmed wineglasses make a transition from the flat plates to the tall flowers. Plus the glass adds a little sparkle to the table when you light the votive candles. If the plates are flat, the water glasses are low tumblers, the wineglasses have a stem, and the flowers are a little taller, the interplay of colors, textures, and heights will make your table a more beautiful setting. The wineglasses I use are the Amitié pattern, made by Cristallerie La Rochère. You can order them at www.lafermedelamer.com. ●

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Ellen Wright, left, and Meredith Brokaw.

COOKBOOK/DEVON S. FREDERICKS

Sunrise breakfasts, moonlight suppers: our reviewer is enchanted with the down-to-earth recipes in Big Sky Cooking by Meredith Brokaw & Ellen Wright



AS A BIG APPLE GIRL who does not look particularly good in jeans and cowboy boots, I had never heard the siren call of cowboy country until I opened *Big Sky Cooking* (Artisan, $35), Meredith Brokaw's love letter to her family's second home—a ranch in Montana.

With coauthor Ellen Wright, and with the help of beautiful photographs, Brokaw gives us a vivid sense of ranch life and what it means to live 17 miles from the nearest town. With no corner store to run to and no gourmet supermarket anywhere, this is all about straightforward, easy-to-find ingredients.

One thing the Brokaws have that most of us do not is a freezer full of meat that is not beef. Unless someone in your family is the hunter/gatherer type, it's unlikely that you will be making bison burgers or elk pepper steaks. Although if you're tempted, these meats, like everything else under the sun, are now available on the Internet.

Wonderful essays by local friends who happen to be some of America's best writers—like Jim Harrison and Tom McGuane—bracket the recipes. And there's one by Tom Brokaw, Meredith's husband, who dreamed of a cabin on a trout stream—and ended up with a ranch.

There's lots of good summer cooking in this book, lots of stuff for grilling—an excellent spareib recipe that I tried and a butterflied turkey that intrigued me enough to want to try it for a crowd. There are all manner of farm-stand vegetables and easy, fun desserts. I'll definitely revisit this book come fall, for the southwestern short ribs, the gingerbread cake, and harvest recipes that seem ready-made for an all-American Thanksgiving. >



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These delicious munchies are buttery, with that wonderful blue cheese taste. Easy to make, too. Buy the puff pastry in your grocery store and you'll have an hors d'oeuvre ready in less than thirty minutes. Nothing to be ashamed of if you can get in one more sunset ride.

- 1 sheet frozen puff pastry (half a 17.25-ounce package), thawed
- 4 ounces Roquefort blue cheese
- 1 large egg, lightly beaten with 1 teaspoon cold water

Preheat the oven to 400°F. Butter an 8- or 9-inch baking dish.

Open the sheet of puff pastry and flatten with a rolling pin. Crumble the blue cheese on the sheet, leaving a good inch-wide border all around. Roll up the pastry the long way; cut into twelve to fourteen ½-inch-thick slices with a sharp knife. Place the rounds in the prepared dish; brush with egg wash. Bake until puffed up and golden brown, 10 to 12 minutes. >

DEVON BAKES PINWHEELS

And I do mean EASY! With good-quality frozen puff pastry now available in most supermarkets, there is no reason not to make these often—I'm sure after you've made them a few times, you will not be content to leave well enough alone. You'll want to try other cheeses (sharp cheddar comes to mind) and start adding other things—like very crisp bacon. I've always relied on Pepperidge Farm frozen puff pastry, although I now see other brands alongside it in the freezer section of the supermarket.

When you make them, roll the dough as thin as you possibly can and cook them until they really have some color—not just beginning to get golden, but really golden brown, more like 12-15 minutes.

Serve them warm, with olives, salted nuts, and white wine or rosé for an almost instant and quite sophisticated cocktail party. Or serve them for lunch with soup or a salad. I promise they will disappear.

Who are you?

Glimpses emerge in the way you arrange things, the colors you favor, the ambiance you create wherever you are.

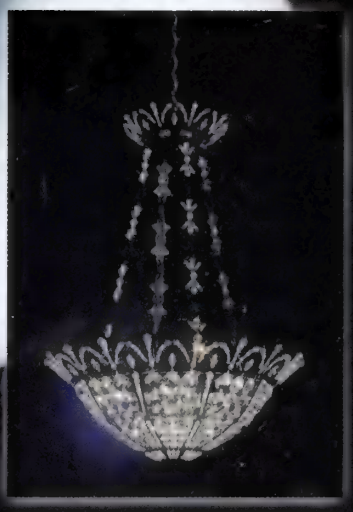
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WATERMELON AND FETA SALAD

SERVES 6 TO 8

In Big Timber, a town of seventeen hundred people just northeast of us, lives Susan Pauli, a great gal and wonderful cook who is in great demand as a caterer. She makes this unusual summer creation as soon as the local watermelons have ripened. The pink color is gorgeous, and the salad travels well. Who would have thought that feta cheese and black pepper together would enhance the taste of watermelon?

- 3 cups 2-inch chunks watermelon, seeded
- 1 cup crumbled feta cheese
- Coarsely ground black pepper to taste
- ½ teaspoon red pepper flakes (optional)

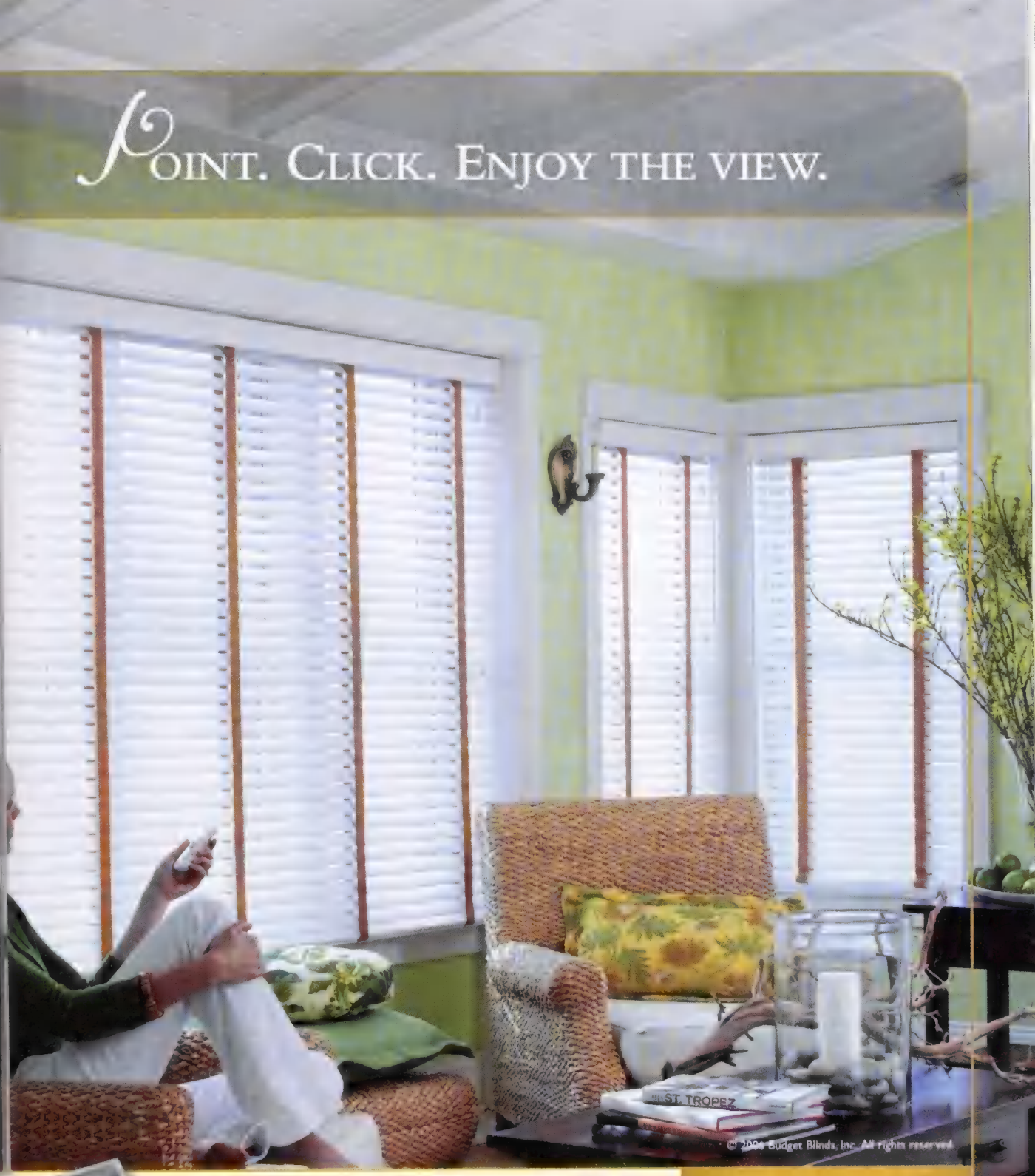
In a large bowl, combine the watermelon, feta, and a few generous grindings of black pepper. For a little more zing, add the red pepper flakes, if you like. Serve immediately.

DEVON MAKES THE SALAD

This is one of those great and inspired combinations that seems like a natural once you've tried it. Like prosciutto and melon or tomatoes with lots of salt—the idea being that the salt intensifies flavor and sweetness. On a hot day I can't think of anything more brilliant. Seedless watermelons will make this a no-brainer. I used Greek feta, and the crumbled pieces were a nice contrast to the cubes of watermelon. I would not mix the two ingredients together too far in advance. Serve it with grilled fish or lamb or cold chicken or veal. Or serve it along with other salads for a summer buffet. I garnished mine with black olives—I couldn't resist the color combination and their salty, bitter flavor worked, too.

What can I tell you—my family refused to even taste it until I insisted, and then they loved it and we had a great time talking about all the other weird and wonderful things to eat in the world.

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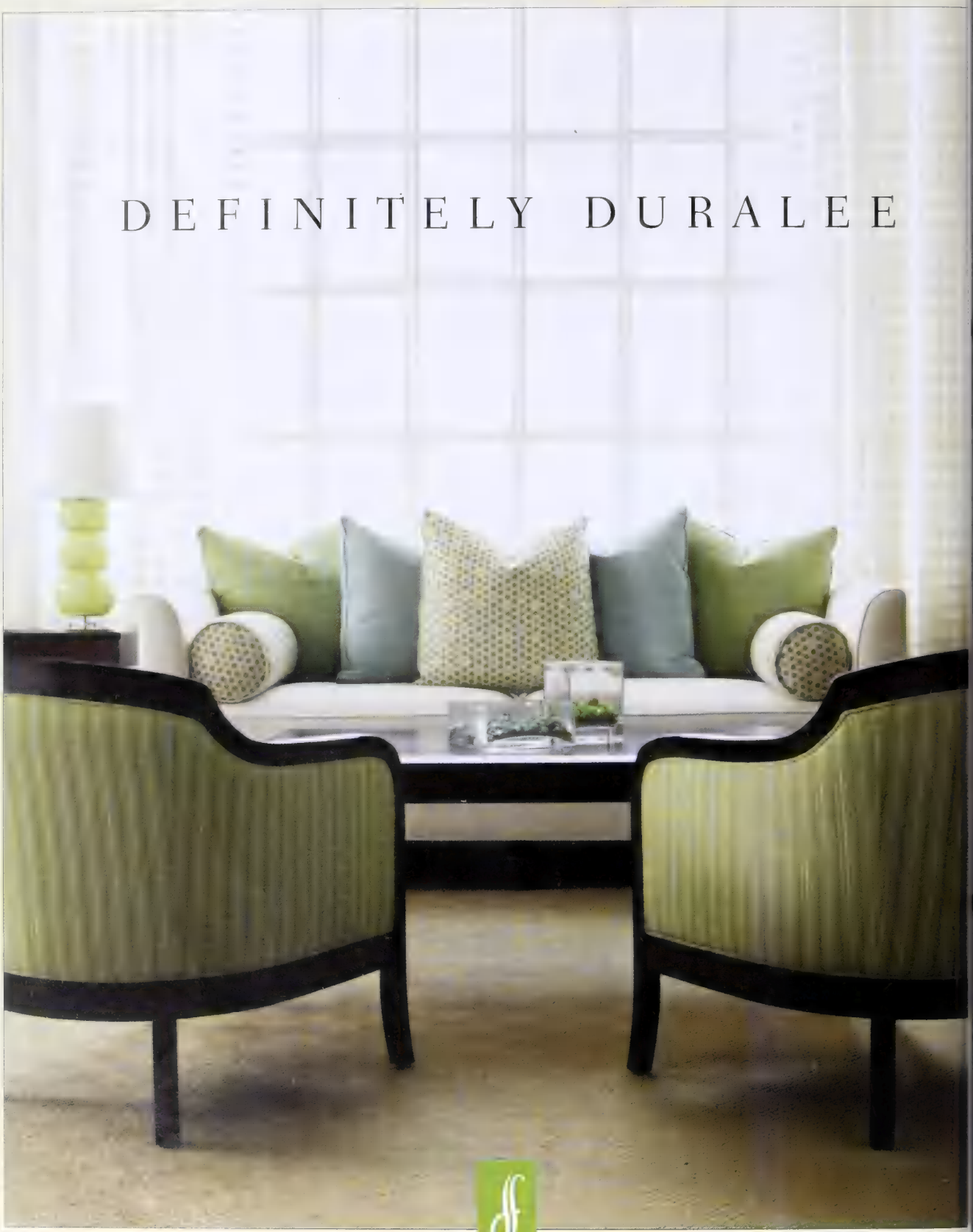
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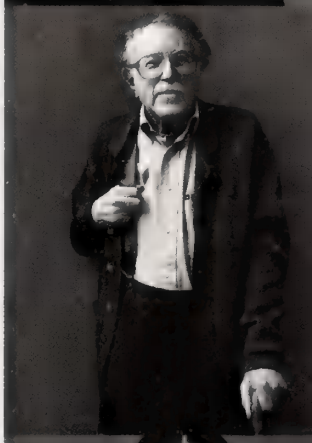
HOUSE BEAUTIFUL has a new message these days: American homes, American life. As much as I am charmed by a London drawing room or a garden in Provence, I really believe that Americans need a magazine all our own, about our houses, about the way we live. The American home is constantly changing, and *House Beautiful* is going to be there as it does. In this issue we look at some of the big themes in American style today, in five houses from Delaware to California. Also in this issue, we are pleased to announce our 2006 Giants of Design. We honor, from top right, Chuck Williams, the founder of Williams-Sonoma; the interior designer Bunny Williams; the photographer Julius Shulman, whose pictures you probably don't realize you know; the fashion designer Vera Wang; and the architect Frank Gehry. Not only are they all Giants, they are all American Giants.



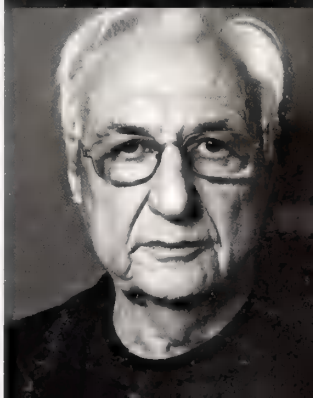
STEPHEN DRUCKER, EDITOR IN CHIEF













The dining room's de Gournay wallpaper is a hand-painted chinoiser pattern. The 10-foot walnut and mahogany table and ebonized armchai were designed by Charles Fradin of Los Angeles. RIGHT: A 19t century vase from Ceylon et Cie in Dallas mimics the wallpaper mo

American style is color

INTERIOR DESIGN BY MARY McDONALD
INTERVIEW BY MIMI READ
PHOTOGRAPHS BY DOMINIQUE VORILLON





The living room wall color, Benjamin Moore's Lavender Ice, was chosen to match the bit of lavender in Lee Jofa's Bryanston wood-blocked cotton covering the pair of slipper chairs. The custom sofa is covered in Kathryn M. Ireland's Paisley Stripe.

MIMI READ] *This is the perfect American family home. It's optimistic, comfortable, nd colorful. What would you call the style of the interior in general?*

DESIGNER MARY McDONALD] Let me think...How about Los Angeles–English?

ould you explain that?

ell, it's a light-filled 1920s English country-style house with dor inclinations, so it needed a friendly English quality. That ssic, let-the-dogs-into-the-house feeling also suits my clients, and Mark Freeman, who have three young boys.

ow exactly does the house speak Los Angeles?

ne most L.A. thing that this house represents is the youthful-ss of bright, fresh colors that are happening now. It's also in e middle of Beverly Hills, which doesn't hurt.

as there anything about L.A. style you tried to avoid?

A. can be a corny place. For the life of them, people can't see e difference between contemporary and trendy, so many houses d up looking like a gift show. You need some things that will l be pretty and give you emotional satisfaction in ten years.

here did your inspiration for the house begin?

he dining room wallpaper. The jade green background is lly vibrant—a young color. I love the pattern, too—those inoiserie birds on the branches. The dining room is really e fancy party dress of the house.

rong, clear color on walls can easily seem juvenile or con-ntational. But you've used them so artfully.

ave a huge drawer for any color I come across that I like. Right w it contains a pink napkin from the Beverly Hills Hotel, a rd from a broken green vase, tear sheets from magazines, some colate-covered coffee beans, and red and soft pink boxes from aris pastry shop. I had to buy pastries in order to get the boxes—woman working there had a hard time believing me when I d, 'I don't *care* what you put in them.' You can bring such ngs to the paint store and they'll match them for you.

you furnish and appoint a room with bright walls differ-ly than you would a room with subdued, serious walls?

he pink study, I used a lot of traditional English furniture l traditional textiles to balance it out so it doesn't seem like -wee Herman. You have to know how far you're going! I put a lot of navy with the pink so it doesn't seem too kitschy oo cutesy, like a baby girl's room. I wanted it to come off re zippy and fun, more eccentric English.

there other decorating techniques for those who love ng color but fear amusement park results?

ere are a lot of recipes to making a wacko color more bal-ed. One would be to use very masculine furniture, or else ar, dark modern furniture. In the 60s the decorator David Hicks did a wonderful *hot* pink room, but everything else in the room was very traditional, subdued and chocolate brown. There wasn't much foofy stuff at all. It's all about balance.

Let's talk about the living room.

Once I had that green chinoiserie wallpaper in the dining room, I knew I wanted to bring green in here as an accent. But we wanted it more subtle and calming. I found a romantic, feminine, flowerly Lee Jofa cotton print, which I put on a pair of slipper chairs that I designed. The print has moss green washed-out chartreuse and a little bit of lavender gray in it. I pulled the lavender gray wall color from that.

The room has an unusual but graceful furniture arrangement—two seating groups bisected by a chaise.

I try to get more than one seating group into a living room—sometimes it's two or three—but they have to flow and somehow be open to each other. That's why I put that chaise there [see page 12]. I designed it myself, taking the basic dimensions of a Louis Seize *bergère*, then I shortened it, stretched it, and took an arm off. The chaise opens up both sides of the room. The people sitting in it can talk to the group seated on the sofa by the fireplace or the people in the window seat.

Tell me about that tiny table next to it.

The chaise needed a little drinks table. This one is Indian, inlaid with mother-of-pearl. I like that it's ebonized with a bit of white to it, because I have that large black-painted chest in the corner. If I have one dark piece in a room, I like a little sprinkle of dark throughout the room to balance it.

Where did you find it?

From a catalog called Wisteria. I have every catalog known to man. I know every cheap and chic thing you can buy.

The master bedroom is the only room where the color is really muffled. How did that come about?

The bedroom was all cream when I entered the picture. I wanted to paint it brown and have all this pink in it. But I got nixed there. Mark wanted it to be soothing, nothing too dark. So I kept the cream carpet and walls. I chose cocoa-taupe for the bed treatment and as an accent color for the side tables. I also painted the inside of the shelves with it so things would pop. My next suggestion to my clients was, why don't we paint the walls light pink? But Mark couldn't deal with it. He said, 'No more pink!' He threw us a few pink bones, but that was it.

PRODUCED BY DORETTA SPERDUTO





LEFT: In the breakfast room, McDonald added zing to the black toile wallpaper from Stark Carpet by painting the back of the shelves in Benjamin Moore's Tequila Lime. ABOVE: In the vestibule, the wall color is Benjamin Moore's Coral Pink. The 19th-century English pedestal table is from the Open Door in Los Angeles. The 1960s gold chinoiserie mirror is by Kathleen Stewart At Home.

The family room's custom sofas are covered in Raoul Textiles' Ocean Flowers in Pimento. The blue and white Chinese export-ware vases are available through Mary McDonald Interiors. The table is skirted in Cowtan & Tout's Rafaello. The framed wallpaper panel—Zuber's Les Incas—was chosen to give the room a south of France feeling.






JACKIE







VE: In the master bedroom, the walls are painted Benjamin re's Shenandoah Taupe. The headboard and bench are cov- in Brunschwig & Fils' Pierre Taffeta Stripe. Porcelain vases he shelves are reproductions from Ceylon et Cie. RIGHT TOP: Donald designed the chaise and covered it in Raoul Textiles' u pattern in Kiwi. RIGHT BOTTOM: Botanicals from the Paris market were framed in gold. FOR MORE DETAILS, SEE RESOURCES



American style is romance

On the back porch off the dining room, a collection of silk and cotton throw pillows from Nest are on the vintage iron day bed. The antique chandelier and painted white side table are from the designers' store 21 Arrondissement in Healdsburg, California. OPPOSITE: A pair of 1930s French iron chairs from SummerHouse; green mosaic side table with iron base from The Gardener.



INTERIOR DESIGN BY MYRA HOEFER DESIGN
INTERVIEW BY ALEXANDRIA ABRAMIAN-MOTT
PHOTOGRAPHS BY RAY KACHATORIAN



ALEXANDRIA ABRAMIAN-MOTT: From the outside, this house looks like a classic American cottage. There's the front porch, the swing, the old lampposts. Then you walk through the door and—Bam!—you're no longer just in a small town in Sonoma County, you're also in Provence.

INTERIOR DESIGNER MYRA HOEFER: The previous owner had put in concrete floors and ceiling beams and industrial railings. When I first saw the house I didn't like it much. The scale was all off. But when you walk in, you see straight through to the back of the property, which I loved, and suddenly you're looking at old citrus trees, persimmon trees, a terrace, an arbor with wisteria. So we played off that, and gave the house a South of France look. INTERIOR DESIGNER GINA GATTUSO: But with a fresh California twist, too—all the white slipcovers and then all those hot colors that we added. This is what my mom and I are known for.

As a mother-daughter team, do you have a divide and conquer approach?

MH: It's not about division of labor. We really collaborate.

Cottage architecture seems like feminine architecture, in a way, but it sounds like the renovation masculinized everything. How did you counteract that?

MH: By bringing the furniture up to scale so that it wasn't overwhelmed by those big beams, and then bringing in pieces that have a certain whimsical quality ... to offset all of these hard surfaces. But we didn't want pieces that were dripping wi femininity. The owner is young and single, and she doesn want to drive men away with things that are overly feminin

What else drove your design choices?

GG: One of the most important things that steered the desig was that the owner comes from a very important wine fami and she entertains a lot for family and friends, and then she h wine functions here for people in the wine-making industr So it's a lifestyle house.

At 2,000 square feet, the house isn't that big, but there ar at least six or seven areas where she can entertain guests.

GG: This house really did have to be about entertaining, and had to be the kind of place where you could either come dress up or just in shorts. There wasn't enough room to have form and informal areas, or where lots of people could sit in one are so we created these smaller seating areas that flow, one into th other. We didn't cram it with furniture, so you keep that flow

The dining room certainly flows onto the back porch throug that disappearing window with the pocketed glass doors. It' like the house spills onto the garden.

GG: The house is very much about the garden, and the fabr colors are fresh and summery. MH: We didn't go crazy with col on the furniture, so we mostly brought color in with pillows. Y can be bolder with a pillow than with furniture.

You used four different colors of stripes on the dining chairs That's pretty bold, too. Not necessarily easy to pull off without it looking chaotic.

GG: The white settles it down on those stripes. It gives the uniformity. It's all the same fabric, a great thick Indian cotto Throughout the house, the fabrics are mostly either India cotton or linen.

The back porch looks so pulled together and inviting, and yet the bed and chandelier are rusted, the jasmine's growing wil

GG: The day bed is kind of small, for one thing, and it's cover in tight matelassé, which makes it look tidy and tailored. And ha ing that back trellis also defines the space without enclosing it.

You used slipcovers in a looser way on the dining chairs.

MH: More important than whether it's a tight or a loose slipcov the furniture itself has to have those really classic shapes. We relaxed formal pieces of furniture, like those Louis XVI chai in the living room, by upholstering them in raffia with natur muslin cushions to give them a casual look.

I see that you ended up keeping the concrete floors. Was tha also about being casual?

MH: When we brought in the furniture and these colorfu Tibetan wool rugs with flowers, the floors went from feelin cold and off-putting to being beautiful. I admit it. They act ally work. Now the whole house is a lovely nest.



In the living room, the Postobello sofa is upholstered in oyster linen. Pillows are Decorators Walk cotton damask. Console from Astier de Villatte; sconce from Shades of Light. OPPOSITE: A pair of Hanna French chairs from Oly are upholstered in raffia and white canvas. Armoire from Astier de Villatte has a limed oak finish; Avignon rug is from Alexander's Decorative Rugs.



In the dining room, side chairs by Dry slipcovered in a variety o
Grey Watkins Indian cotton stripe. Table by Atelier de Villette
plaster of Paris chandelier available through 21 Arrondissement
OPPOSITE, TOP: Decoupage chest in the bedroom is by Bergère
et Marquises. Indian cotton patchwork quilt from 21 Arrondisse
ment. Center: The ottoman and chair in the sitting room ar
from Postobello. BOTTOM: Jasmine from the garden.

The bedroom is seriously romantic.

MY HUSBAND SAYS: When we came into the picture, it was very stark—small windows and a strange skylight. It really needed softening, so we have pink silk and a classic Louis XVI bed, which leans a little French, and a beautiful decoupage chest of drawers. Before, it was like a cabin loft, so we had to fluff it up a with curtains and fabrics. And besides, the rule of thumb is that if a man goes into a woman's bedroom and it's romantic, then he behaves.











front porch swing looks onto a historic preserved street in ntown Healdsburg, in Sonoma County. The cottage was built in 0. Thai silk and cotton pillows from Nest. OPPOSITE: Under a opy of wisteria, the garden table is covered in Le Jacquard Fran- 's Fleur de Lotus tablecloth. Vintage iron and wood bistro chairs ilable at 21 Arrondissement. Woodstock and Hartland glassware Simon Pearce. FOR MORE DETAILS, SEE RESOURCES.

American styl



The lamps and ottoman in the living room are Mona Hajj designs. The linen on the sofa and the herringbone fabric on the Minton-Spidell chairs are from Giant. Carpet is from Elizabeth Eakins. Every room in the house is painted Benjamin Moore Acadia White.

relaxed

INTERIOR DESIGN BY MONA HAJJ INTERIORS
INTERVIEW BY PENELOPE GREEN
PHOTOGRAPHS BY ERIK KVALSVIK





THIS PAGE: In the kitchen, architect Wayne Good designed open shelves on open supports so you can see through to the living room a the ocean beyond. The rug is an antique Hamadan from Seymourgh International in New York. OPPOSITE: For the counters and back plash, Hajj used honed, semi-polished bluestone because it's practical—hard to stain—and because the color is reminiscent of the sa The blue and white platters,opposite, are 19th-century Persian, from the MH Collection; the blue polka dot plates are vintage Tiffan



NELOPE GREEN: Your palette is delicious. The colors are so otle and soft, like sand, sunshine, and the sea. It really looks e a beach house.

TERIOR DESIGNER MONA HAJJ: Originally, it was a devel-er's idea of a beach house, dark and horrible. There were two ors of three little rooms, with everything covered in dark panel-. Wayne Good, the architect, and I came up with an American tage look. Wayne wanted to refer back to turn-of-the-century ch houses, which he did by opening up all the rooms, ripping the old paneling, and using board-and-batten paneling.

o are your clients?

ouple from Washington, both in business. This was a house y'd inherited from her parents. We've worked together a g time; this is our fourth or fifth job together. They are very ditional in their tastes, but very laid-back and low-key. This weekend home for them.

t's talk about your beautiful colors.

anted it all to feel light, like the beach, but have a level of hness that comes from fabric textures, or how puffed is the a—how do you say it?—the depth of the down. In the living m, the sofa fabric is cotton velvet, the chairs are cotton and wool chenille. I'm really sensitive to colors and textures. I grew up in Beirut, my family was in the textile business, and I use textiles in my work from all over the world. Most everything here is pale blue and cream. The paint is the same tint of cream throughout, in a satin finish, which gives the paneling more depth. Painting the whole house the same color makes the small spaces feel more open, more continuous.

Mmm, chenille and velvet. Your fabrics are very touchable—I want to pat everything.

Exactly! I love how things feel. That's what it's all about, to make not just a beautiful place but one you feel comfortable in, one you can really use. You don't ever want to feel intimidated, especially in the American way of living.

You mean because for Americans there isn't much separation between public and private in a house?

More it's this culture of hard work. People are very stressed, and when they come home they want a welcoming.

The living room is small, but I see at least two seating arrangements around the sofa and in front of the fireplace.

More than one grouping, instead of one huge arrangement,

The high-back chair in the dining room is upholstered in Old World Weavers fabric, side chairs in Rose Cumming velvet.
OPPOSITE: The ottoman in front of the living room fireplace was designed by Hajj. Savannah chaise from Scalamandré.





akes a room feel cozier. I like to use a lot of ottomans. There e two here, which could expand the seating into four or five fferent groups. They are both my design. The one in front the sofa is also a serving table, with shelving underneath. s soft on top and very generous—42 by 50 inches—which eans it's very practical.

u mean it's for books, feet, children, small animals, drinks, d food?

bsolutely! I wanted something that's in between a soft otto- an and a table. It's also 17 inches high.

ropean seat heights are typically 15 inches and American es are 18, so your ottoman is just under seat height for that merican sofa.

orrect. If you were a proper social lady having your tea, you uld sit properly with your feet on the ground and the table uld be lower. But if you're a working woman like most of us, u want to put your feet up.

th a pillow at your back. These pillows have a kind of subtle mph. Where are they from?

ever design pillows for a room, I choose them at the end. We ve a pillow room in our office, filled with hundreds of pillows 've made from antique textiles, trimmings, and fabrics from over the world. When I'm stressed out I go in the pillow room d work on pillows. When the job is installed, I take a lot of lows with me, and just play. I see what works with the light.

I like how in the dining room you've surrounded the table with completely different pieces.

The whole look is to feel unserious, thrown together—the objective was to create an inviting, relaxed retreat. So, the table is a French wine tasting table; the walnut and rush bench is also French, early-19th-century. The high-back armchair is English, and so are the two Chippendale dining chairs. And the kilim is semi-antique, from Turkey.

Upstairs, you've continued your blue and cream palette, except for the master bedroom.

Pink is her favorite color, and she wanted a pink bedroom. I always do the master bedroom to the woman's taste, because it is her place. He can come visit, but it's all about the woman. She's very dainty and delicate; she's a businesswoman, but of the old school. This whole house was a bit of a push for her, because she likes very traditional things. She'd say, 'You're pushing me, Mona, you're pushing me!' That textile on the chaise isn't something she'd consider, she's more of a floral person, but I could give her that feeling with the Aubusson rug.

You are Lebanese, working in Baltimore. That gives you a unique vantage point from which to view American style. Is there such a thing as a mid-Atlantic style, something distinct from the Northeast or California, for example?

I really don't believe in style. It's about people, how they live. I do believe in great design, in elegance, comfort, and simplicity. Style is something forced. *PRODUCED BY EDDIE ROSS*



The bed and the chaise are upholstered in Opulent in Tile by Zax fabrics. Pillows are Hajj designs. Aubusson rug was bought at auction. RIGHT: Chinese bowls between the two guest rooms are from Richard Sindler Antiques. FOR MORE DETAILS, SEE RESOURCES





PENELOPE GREEN: *When a job is completely done, how do you prepare for the client's arrival?*

MONA When they walk in, I want them to feel the house is the only place in the world they want to be. 'There's food in the fridge: salmon and toast and cheese and wine.' The soaps are there, and the towels, fluffy cotton ones from Turkey. Here, the sheets are a combination of Frette and Sferra; white in the guest rooms and cream for her. She loves Rigaud candles, and tulips, and off-white roses for her bedroom. And the lighting is so important. I wire all the lamps with a dimmer. I like to say, "God created life, and then the dimmer."

American style is outdoor life



INTERIOR DESIGN BY JEFF ANDREWS
INTERVIEW BY ALEXANDRIA ABRAMIAN-MOTT
PHOTOGRAPHS BY TIM STREET-PORTER



ak sofas and chairs from Sutherland are covered in Perennials Outdoor Fabrics. The Indonesian coffee table is from Bo Tree; ceramic
le table from J.F. Chen. OPPOSITE: Entry doors from Arte de Mexico. Andrews designed the lanterns, made by New Century Iron Artisans.



Teak farm table, [illegible] hanging lights were designed by Andrews. French iron spoonback chairs from J.F. Chen. Floor[illegible] blend flagstone. OPPOSITE: Mexican tiles add detail to the garden wall.

LEXANDRIA ABRAMIAN-MOTT] The indoor/outdoor life is practically synonymous ith Southern California. But this takes outdoor rooms to a whole new vel. This is an outdoor house. There's a kitchen, a dining room, a sunken ving room, and that oversize fireplace. [DESIGNER JEFF ANDREWS] I wanted this be real living space. I didn't want to just do a patio. We live in a climate where ou can spend most of your time outside.

ere's even an "upstairs" room—a fire pit with seating.

is house is on a steep hill in Studio City that takes up almost ll block. I broke it up with various garden levels. We actu- added a second address so that you can enter the house m the top tier instead of from the bottom of the hill. By time you walk down all those stairs and get to the outdoor oms, you don't even have to go into the house to feel that 're already in it. The sense of home starts on the outside.

ertainly feels homey. It all looks so comfortable.

e thing most people do is treat outdoor rooms too much outdoor rooms. They automatically think metal and mesh niture when they think outdoor furniture. Everything is a d surface and it just doesn't feel very inviting. People say door rooms are about bringing the outside in, but this is ut bringing the inside out. It's about taking the functional- nd comfort level outside.

t can everything stay out here, rain or shine?

, because getting things that are weather resistant isn't iting now. There's so much out there that's not just about ability and quality but the comfort level, too. And you can ays find other ways to do things.

ch as?

ve walnut, which I've used throughout the house, but it's weatherproof, so I went for teak out here. But the trick is t you have to keep teak well oiled to maintain that rich color, lse it turns silvery.

at about those blue chairs?

popped in those bright blue iron French spoonback chairs dd color and an eclectic mix. The other thing is that I didn't t it to all look brand new, even though a lot of the actual ting is brand-new Sutherland furniture. The coffee table ade from an old teak piece from Indonesia. I wanted it all ave a sense of history and to not look like it came from a tching set.

've used accessories as if you were designing interiors.

re important than accessories, I think the key component eautiful outdoor rooms is creating drama.

v did you do that?

here, there's drama with that huge fireplace that's like, four high, just the interior of it. When that's roaring, it's incred- ible. And with the oversize lighting and some of the accessories. And then just the scale of the dining room table. We didn't put a formal dining room in the house, but the owners wanted to have the option of doing large dinner parties. You can get 12 people at that table.

And they do all the cooking for entertaining out here?

The kitchen out here is probably more functional than the one inside. It's got all the Viking appliances—a refrigerator, a dishwasher, a warming oven, and then that big, hunking barbecue. It's also got great lighting.

What was the philosophy behind your color palette?

I kept the warm colors inside, where the rooms tend to be small and boxy, and outside I used cool greens and blues to complement the natural environment. The fabrics are all Perennials, which are resistant to fading and mildew and water. Then I added yellow cushions for a little pop of color.

So all the furniture stays out here year-round. Do the owners actually use it year-round?

Yes. They do everything in the outdoor rooms—showers, kids' parties, cocktail parties. This year they're even planning on having Thanksgiving dinner out here. They use it all the time, winter and summer—especially summer nights, when the temperature is perfect. *PRODUCED BY EDDIE ROSS*







e fire pit "room" is on an upper level of the tiered garden, above the outdoor living and dining rooms. m there the owners have a dramatic panoramic view of the San Fernando Valley. Pillows made from ennials Outdoor Fabrics line the curved concrete sofa. FOR MORE DETAILS, SEE RESOURCES.



In the breakfast room, [illegible] chairs in a Cowtan & Tout weave surround the Eng[illegible]. The terra-cotta wall fountain is from Paris; opposite, [illegible] and stair landing. Bunny Williams is one of HB's Giants of D[illegible]; read more about her on page 106.



American style is timeless

TERIOR DESIGN BY BUNNY WILLIAMS, INC.
TERVIEW BY CAROL PRISANT
HOTOGRAPHS BY DON FREEMAN



The design of the upstairs family sitting room began with a Sotheby's find—a fabulous Chinese rug. Next [illegible] paintings, a Christopher Norman fabric. Bookshelves were [illegible] lights from Ann-Morris Antiques and the porcelain-flowered [illegible]ns on the mantel came from Bunny Williams's garden and home store, Treillage.

AROL PRISANT] So how does one go about making a brand-new house ok like it's been here forever? [DESIGNER BUNNY WILLIAMS] Well, first, by utting a huge amount of effort into things like hand-scraping floors, ging stone, and doing hand finishes.

ing stone? That's interesting. How do you do that?

i just play around. I always say it's easy to do anything three t square. I'll use black waxes or water stains to get the look I nt—a sort of softness, sort of dirt. And then I give it to some or, unsuspecting workman and say, 'Here, you do the rest.' d he pulls it off.

pretty convincing. And you've actually made that oak-paneled akfast room look J.P. Morganesque.

ich of that is thanks to architect Andy Giambertone, but we—t's me and Todd Gribben from my office—added things like se 17th-century-style chairs, and we painted them dark, dark en. Sometimes when you're shopping, you can find some-ng from 1910 or so with good lines, and paint or refinish it to k better than new. We also put that tapestry-like fabric on chairs because it's incredibly forgiving for children.

u've used fabrics thoughtfully throughout the house.

o love to use old fabrics and unusual textiles, because they keep om from looking like you just walked into some fabric place l ordered it. Of course you *have* to have the new things, because u have to have that 30 yards for the sofa. But then the needle-nt or embroidered things give it all a depth, a layered look.

as sort of astonished, though, to see that you hung that com-tely naked TV over the fireplace in the family sitting room.

on't mind seeing the television. It's such a part of our lives ay. Of course it *could* be hidden, but then you've always got pen the doors, or leave them standing open all the time. d frankly, when that TV's on, it kind of looks like a painting nging over the mantel. It may be a 'painting' of *Desperate usewives* or *American Idol*, but it's still sort of modern art r the fireplace, and part of what makes a period house seem rrent, not stodgy.

en your wing chairs manage not to be stodgy.

at's because they're kind of 'modern' wing chairs; they have lean, almost sculptural shape to them. But without reading ps and tables, chairs are completely useless! I always say n can never have enough of both.

And do you ever take your clients shopping with you?

With these clients, we had a wonderful trip to the flea market in Paris. Naturally, we got there early in the morning, when it's pitch black dark and freezing cold, and the husband's face just dropped, because the dealers are opening up the stalls and there are all these piles of junk and he's saying, 'What are we doing here? It looks like grandmother's attic.' I told him we could certainly go back to Paris to all the fancy shops where everything is in good condition. And then he thought about that for a few minutes, and as cold and miserable as he was, he decided to stay. Now I'm doing an apartment for this couple, and they can't wait to go back!

Antiques do predominate, but there are certainly several unexpected touches here—like that rug in the library, and the dressing room mirror.

Yes. Sometimes I just decide I'm not going to do something—like not putting an Oriental rug in the library—because it's too easy. That rug makes it youthful; makes it today. And in the dressing room, I didn't want just to mirror the wall. The triptych mirror looks like an armoire when its doors are closed, but open, you have the three-way views.

And speaking of mirrors, what about that drop-dead mirrored bed in the master bedroom?

My client saw a picture of it (it's my own bed—designed by the famous French firm Jansen) and loved it, and the mirror man said he could copy it. By the time he finished it, he swore he'd *never* do that again.

You put shelves full of shells in there too. Why shells?

Books, I decided, would really be too heavy for the room, and I just *loved* the idea of all those creamy whites and silvers.

You seem to love your work, period. Do you lie awake at night, decorating?

That's the way I fall asleep, thinking about what to do with this job or that. So there I am. My dogs are sound asleep, and I'm wide awake filling bookshelves. It's better than counting sheep.

PRODUCED BY SENGA MORTIMER



On a splendid antique rug from Christie's in the living room, a needlepoint ottoman from Calatax and Fowler. Curtains are Lee Jofa's Chesney moiré. The green fabric on the Victorian chairs is from Travers. On the pair of antique bergères, Grey Watkins's Velvet Fabriano velvet; opposite, in the library, the ivory window shade fabric is Robert Kime's Algiers, and on the pair of antique Regency chairs, a Clarence House linen velvet.


MONET





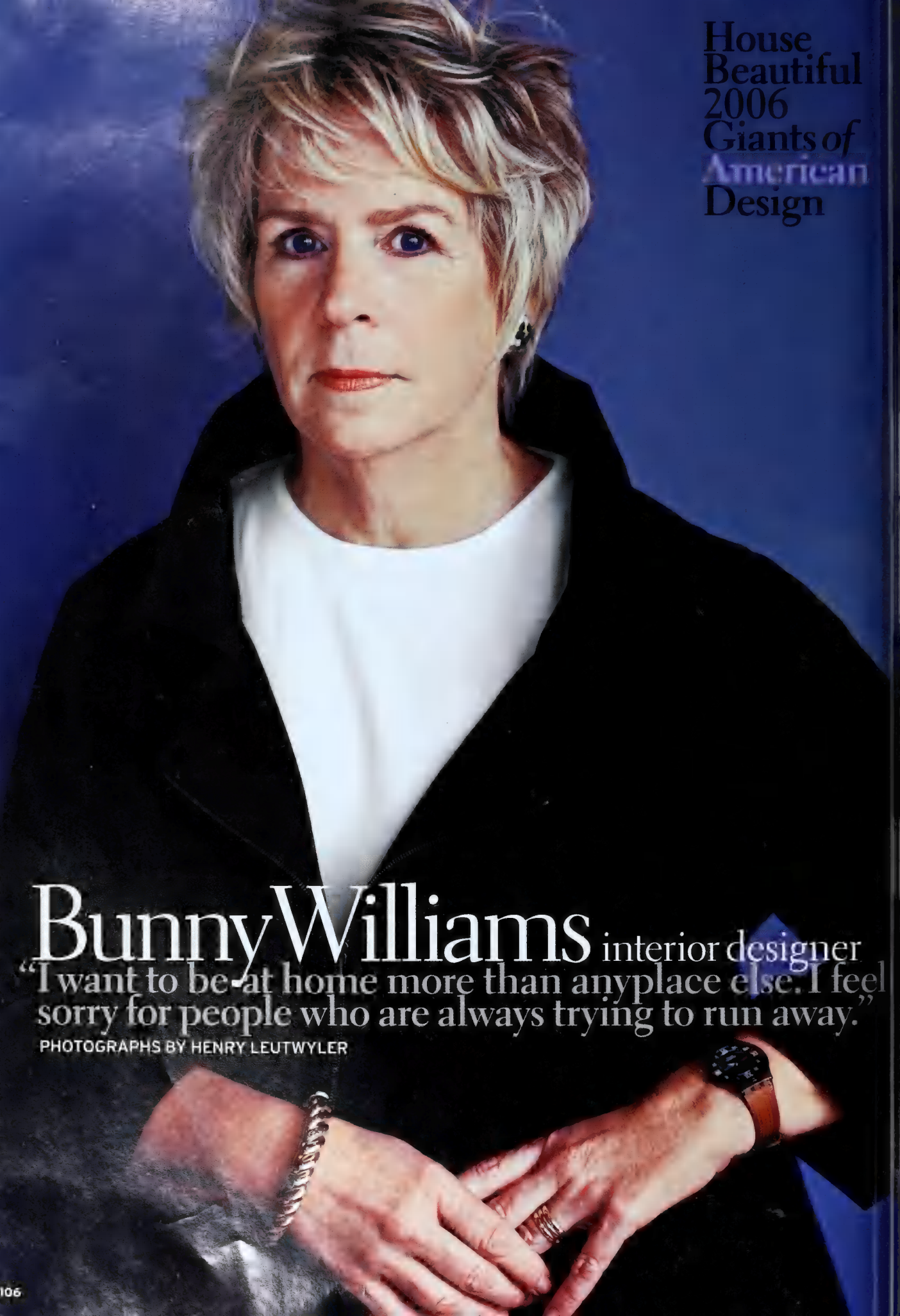
OPPOSITE: In the master bedroom's sitting room, desk chairs are covered in Bergamo fabric. LEFT: A guest room with Travers Lynford wallpaper in Lettuce. BELOW: The dressing room is papered in Claremont's taupe and blue Palmstripe; the carpet is from Scalamandré, and pictures come from John Rosselli. In the center, a whimsical Victorian rondele is upholstered in Travers fabric.





In a bookcase, white shells on small wood stands, plus creamware and marble. OPPOSITE: The hanging behind the dazzling mirrored bed—dressed in Pratesi sheets—was embroidered in India. A silvery blue-gray silk carpet was found at Beauvais, and the antique bench from Evergreen is covered in antique needlepoint.





House Beautiful 2006 Giants of American Design

Bunny Williams interior designer

"I want to be at home more than anyplace else. I feel sorry for people who are always trying to run away."

PHOTOGRAPHS BY HENRY LEUTWYLER



Bunny Williams in her Manhattan conference room.





Many a designer can pick a pretty chintz. Many a designer believes in restraint and appropriateness. What, then, makes Bunny Williams a Giant among them? She seems to have spent her entire lifetime getting ready. There was her genial Virginia childhood, her studying to be a painter, her 22 years with the firm Parish-Hadley Associates, her 18 years as the principal of her own highly successful firm. But more than anything there is her conviction that a house and its garden should be one. Fifteen years ago she opened Treillage, a garden ornament and furnishings shop on the notably gardenless island of Manhattan. "It was all about the indoor-outdoor thing," she says, "the idea that you can bring a rusty old garden bench into your front hall." Today we all do things like that, and Treillage has a thousand imitators; but let's not forget, it takes a Bunny Williams to lead the way.

"I WANTED the 'Greek temple' folly in my Connecticut garden to feel as if the trees came out of the woods and made a building. . . . When I started my own garden, I realized that houses and gardens go hand in hand. One is part of the other, and that relationship is one of the first things I think about when I'm doing a house. I go into the living room and think, what am I going to look at when I look out the window? Where am I going to sit when I sit outside?"



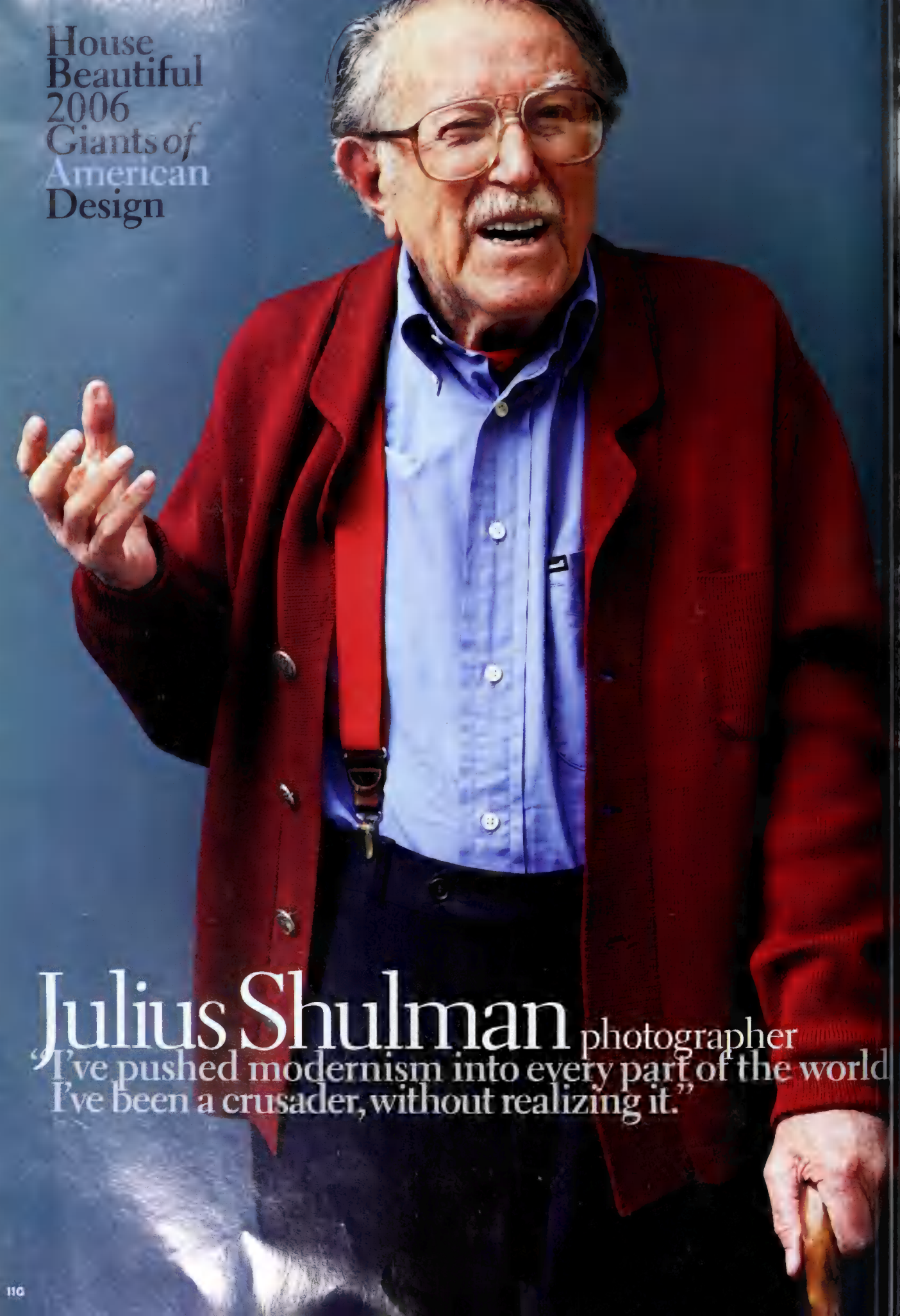
House Beautiful 2006 Giants *of* American Design

"**MY GENERAL RULE IS**, the bolder the scale, the more interesting the room. This huge stone-topped table could go out in the garden, but I decided to use it as a desk. The carved wooden lambs came from Mrs. Parish's estate. Then there's a beautiful ivory box, a little Wedgwood pitcher, an incredible French Aptware urn. What I really like is to have a lot of different things mixed together. In design, you want to take some of the past, bring it to the present, and think about the future. That's when it becomes timeless. I'm always trying to capture that amazing warmth I felt growing up in a big family in Virginia, where Sunday lunch was often 20 people from 2 to 80 years old—with me falling asleep on my great-uncle's bird dog. It was always about families and hospitality. I want to make whatever I do feel like that."

LWAYS FEEL humbled by nature. You this little seed in a pot, and the next ng you know you have this amazing icula blossom with 500 colors that couldn't even begin to capture in a ercolor. So I find it very spiritual to sit ny conservatory in the middle of winwith the sun pouring down through skylight and the room smelling of mine. I think nature creates atmoere, in a way I could never do with ects. When the vines are growing and gling over the doorway, there's someng kind of intoxicating about it."



House Beautiful 2006 Giants of American Design



Julius Shulman photographer

"I've pushed modernism into every part of the world. I've been a crusader, without realizing it."



Julius Shulman planted his redwood garden in Los Angeles in 1959.

Julius Shulman, 96, began photographing the architecture of Los Angeles in the 1930s. He was there at the beginning of the modern movement, with young architects named Neutra, Schindler, and Eames; and, looking back, we can now see that he himself was the beginning of modern architectural photography. Shulman was just a commercial photographer, a hired gun, but his artistry could not be contained. With his camera he could make even the most modest house look heroic. With dramatic effects of light and shadow, he could suggest a new way of life brimming with optimism in the fresh California air. His photographs catapulted the careers of architects, but they also did much more. Together they documented an era, and a vision of a future that would never quite come. Like Louis B. Mayer and the Beach Boys, Julius Shulman helped create a California that exists only in our dreams

Case Study House #22, 1960.

"ORIGINALLY WE PLANNED to do a photograph inside the house, looking out. These two girls were just sitting there talking while we were setting up. While my assistant was adjusting the lights, I went outside to enjoy the view. Suddenly I saw what was happening. The girls were sitting in the house like an X-ray photograph. I knew it would make the picture. I ran back inside and said to the girls, just sit there, don't move. They had no idea what I was doing. Neither did I. Little did I dream we were going to get something as sensational as what we achieved. One never knows what's going to happen."



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Case Study House #21, 1958.

"THE IDEA was that he [Pierre Koenig, the architect of the house] just came home from work and was playing some music for his 'wife.' She's sitting on the couch, which I set in the foreground. It wasn't there originally. I said to her, just raise your arm over the back of the couch. People saw the ring on her hand and thought she was Mrs. Koenig. She wasn't. She was a professional model I used from time to time. Pierre said to me afterwards, 'Let's take the picture without me and the girl.' We never used it."



Kaufmann House, 1947.

WAS IN THE HOUSE with Mr. Neutra ing interiors. The sun had just set, and noticed the alpenglow on the mountns. The sky was beautiful. I picked up camera and started walking. 'Where you going?' Mr. Neutra called. I said, here's something wonderful happeng outside.' As I passed Mr. Neutra, he asped my arm and said, 'No, we've got finish the interiors.' I tore myself free d went outside and set up the camera. he photograph took about 45 minutes, cause it was a very complicated expore. Mr. Neutra didn't say anything hen he saw the photo. He was thinkg only about his architecture."


House Beautiful 2006 Giants of American Design
Vera Wang tastemaker
"I've always worshipped design. The word 'worship' is not too strong."



Vera Wang at home in New York City.



Fall 2005 bridal collection.

A wedding is more than a dress. It's a party, a day, a beginning, infused with emotions that the designer Vera Wang understands better than anybody. She started her business in 1990 with custom wedding dresses that brought new attention and respect to the bridal world. She quickly became the symbol of a generation's twin obsessions with marriage and style. But her vision of "bridal" was much bigger than what the bride wears. The Vera Wang brand helps the couple launch their life and find their style, with china and crystal for their tabletop, silver frames for their photographs, stationery for their thank-yous, and even a mattress. In 2004 the designer made yet another leap, producing ready-to-wear collections that earned her the 2005 Womenswear Designer of the Year award from the Council of Fashion Designers of America. What will be next? Whatever it is, the spirit will be unmistakably hers: Vera Wang means modern.



Fall 2006 ready-to-wear.

"**THE WORLD HAD EVOLVED** very, very quickly, but bridal had been left proverbially in the dust. I couldn't quite understand why it had remained so untouched by the revolutions and evolutions in fashion. I was surprised there wasn't more vision, more exploration, more choice. . . . A sketch for me is just the beginning. We have a full-time, in-house fit model because I like to create the clothes on the body. . . . I think a $6,000 jacket with 17 layers of sleeve may be great for photography, but it isn't relevant to a woman's life."

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"**YOU BEGIN WITH FABRIC,** or you begin with materials. It could be pewter or one of the new composite metals. That's where you can really bring in a whole new look, with that blend of technology and design. . . .To be really honest, I was not certain that the bridal concept would translate into home. When we first started our tabletop business with Waterford Wedgwood, I was skeptical, but it did well right from the beginning. We've developed so much in terms of fabric and technique and detailing in our clothes. I'd love to be able to translate all of that into sheets and towels and pillows."

"**I'M ALWAYS DESIGNING.** The quietest time I have is after the kids are asleep, from about 11 P.M. to 2 A.M. I try to recall things I've seen, and sketch. Not necessarily a dress, just an idea. It could be something for my stationery—a fold I like in gabardine and thought would be great in paper, asymmetrical rather than regular. It's that cross-pollination of ideas that I adore. . . . We have dresses at the Met and the Victoria & Albert Museum, and I'm so honored by that. But I'm equally honored to know that a young couple will have our china, and they can actually use it and don't need a staff of seven to care for it. It's dishwasher-safe, microwave-safe. You really can live with it."



House Beautiful 2006 Giants *of* American Design



Frank Gehry architect

"I used to stare into my wastebasket and fantasize about buildings."

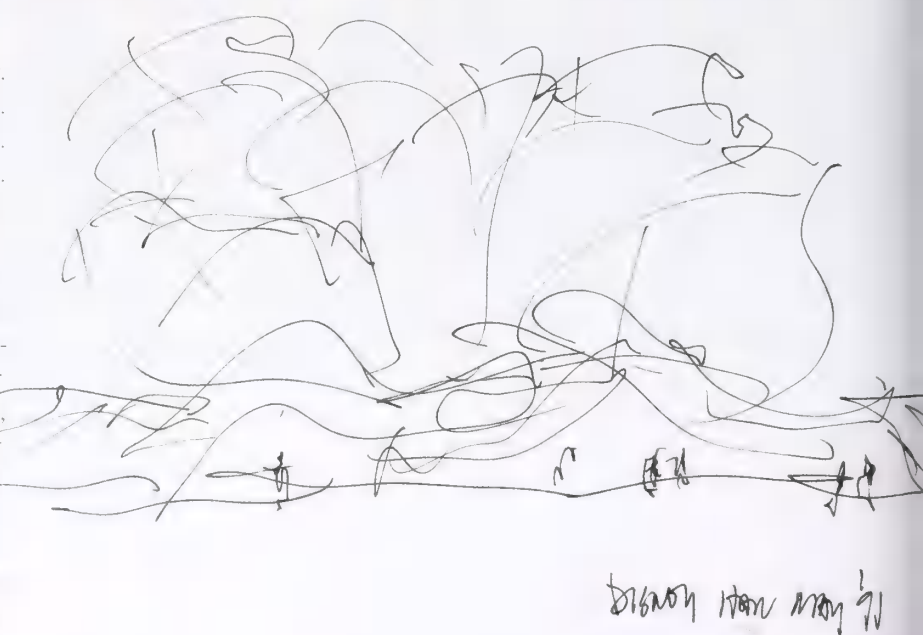


Frank Gehry, on one of his cardboard chairs, in his Los Angeles office.



1

"I DON'T LIKE the image on a computer. It's dry, washed out, has none of the juice. I won't stand alone in a room with one. I fantasize it's going to eat me up. . . . For Disney Hall, I spent a lot of time thinking about how to listen. I worked closely with the acoustician, who said sometimes the sound has to be big, and then sometimes it has to be like candlelight. I got a sense of what a conductor thinks about when he gets up on stage, and what the musicians need in their relationship to the room. Once I had all of that, I could free-associate, because I was programmed like a computer. I couldn't go [illegible]. I'd learned the language [illegible]. It's what I try to explain to my [illegible] the more you know, the freer you [illegible] end."



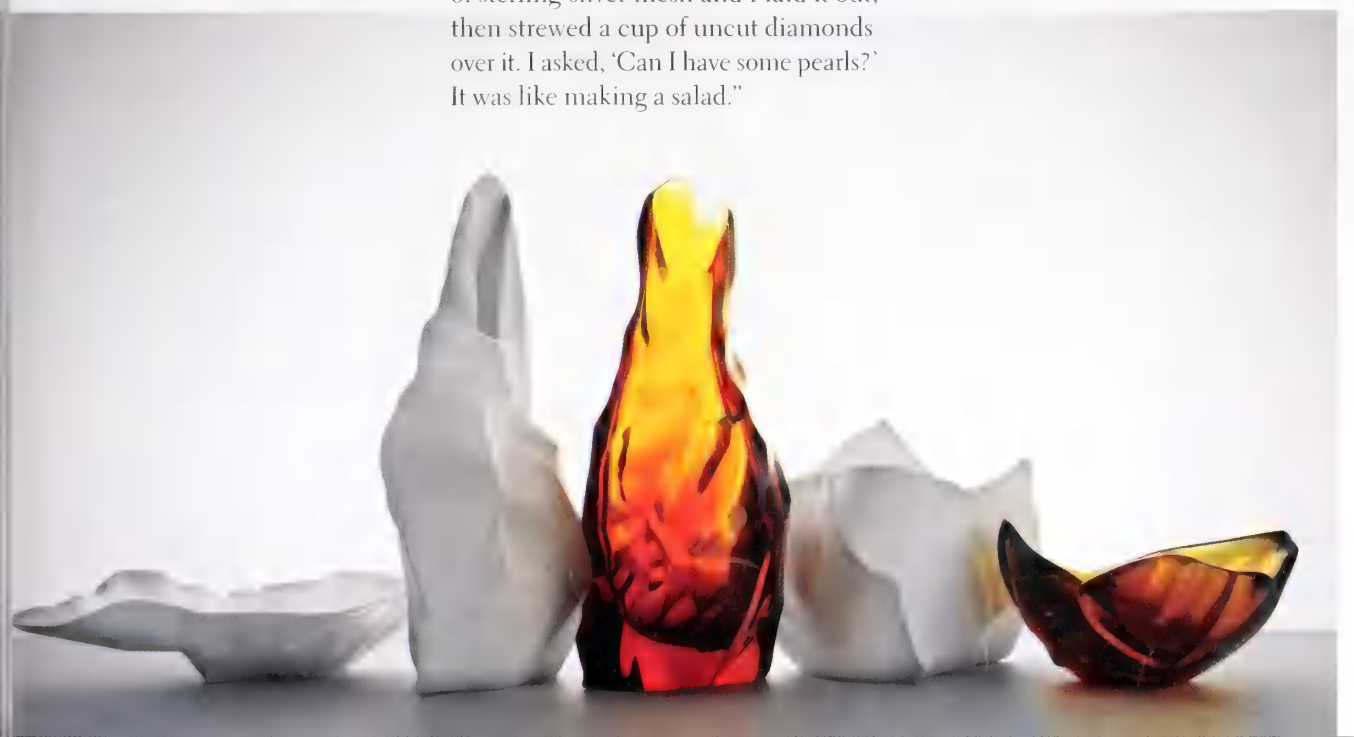
House Beautiful 2006 Giants *of* American Design

1978 a fiftyish Los Angeles
rchitect wrapped his sweet
nk Dutch Colonial house
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orrugated metal, and sud-
enly everybody knew his
ame: Frank Gehry. We
ave been watching him
ver since with an awe and
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chieve. We have seen him
neathe houses in copper.
'e have seen him make
nairs from cardboard. We
ave seen him transform the
ot on the map called Bilbao,
ower-lifting an entire
ty with the museum that
unched a million postcards.
nen we saw him do it again,
ith the Walt Disney Concert
all in Los Angeles; and
et again, this time in color,
ith the Marqués de Riscal
otel opening next month
the Rioja wine country in
pain. He has taught us all
e word *titanium*. And he
asn't stopped at buildings:
April, Gehry became the
rst new jewelry designer
r Tiffany & Co. in a quarter
entury, creating a tabletop
ollection as well. It has been
wild ride, for him and for us.

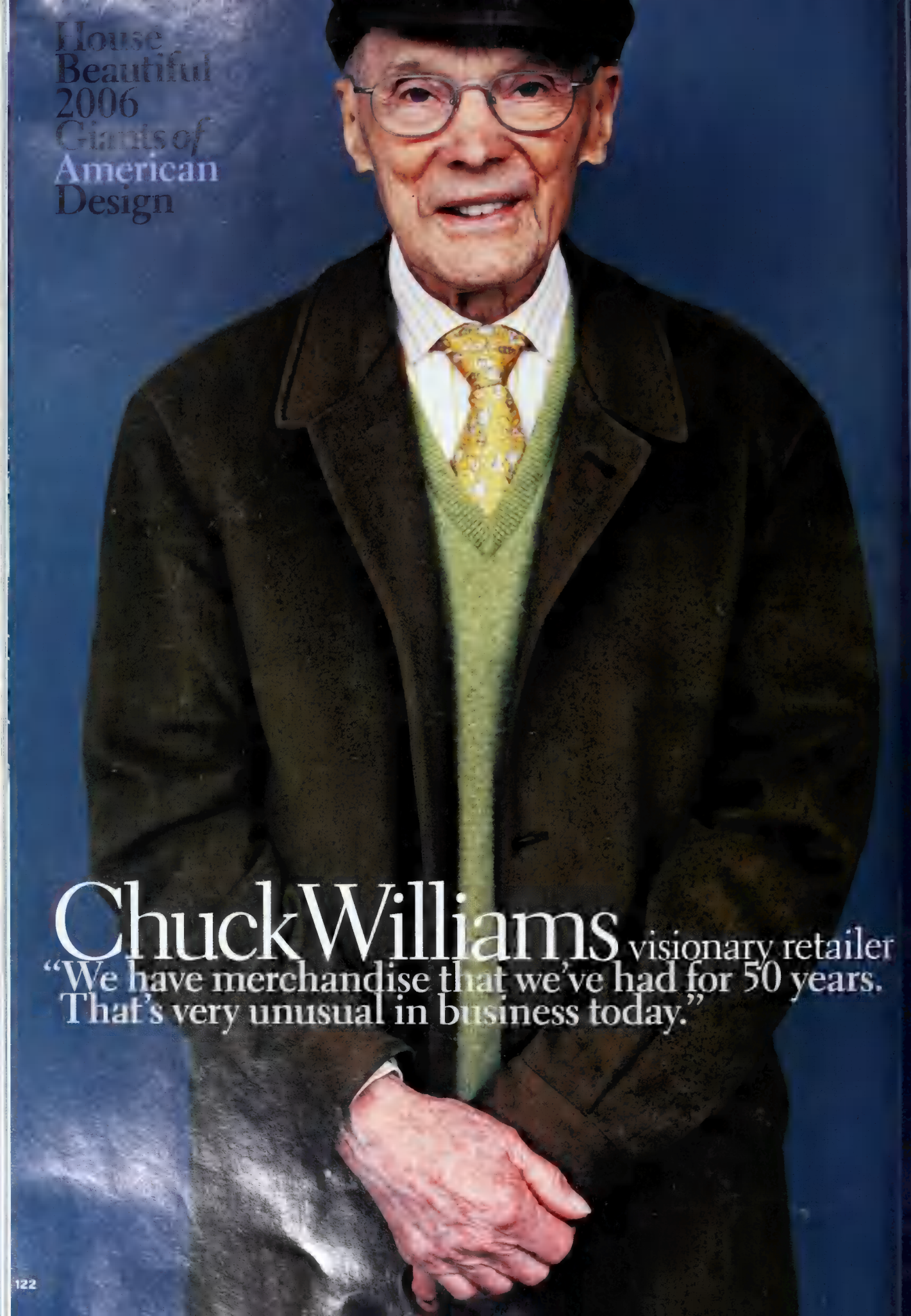


"**I USED TO MAKE** a lot of contour models, where you pile up corrugated cardboard, and I loved to look at the ends. When you sliced them off, they looked like corduroy. So I got the idea to make cardboard furniture. The first chairs sold at Bloomingdale's for $35 in 1972. I thought it could be the Volkswagen of furniture. [In 2004, a pair of stools from this series sold for $18,000 at Sotheby's.]. . . . You have to free yourself of all the rules in order to let ideas happen. I follow my instincts. It's like a pussycat with a ball of string. You push it. It falls. You look at it, and if you like it, you grab it. It's a strategy of opportunism."

"**THESE VASES** are more visceral than architecture. I can draw these shapes and the guys from Tiffany can make it look as if they just carved them out of rock. I think some of this will feed back into my other work. A building takes five to seven years. The nice thing about furniture and lamps and jewelry is that they're quicker. There's a freedom because of the scale and a kind of craftsmanship that's just not possible in a building. They brought me a bunch of sterling-silver mesh and I laid it out, then strewed a cup of uncut diamonds over it. I asked, 'Can I have some pearls?' It was like making a salad."



House Beautiful 2006 Giants of American Design



Chuck Williams visionary retailer

"We have merchandise that we've had for 50 years. That's very unusual in business today."



ck Williams at the Williams-Sonoma flagship store in San Francisco.

House Beautiful 2006 Giants of American Design



6





11 Herbs and garlic can't get away in this 6" French **bowl** with curved carbon steel **chopper.** The set **7.75** (1.00)

12 Charming English stoneware **oil & vinegar jars,** 6" high, with cork stoppers. The pair **6.00** (1.50)

13 Evocative of sun-drenched French hillsides, these dried **herbs** from Provence (tarragon, basil, thyme, rosemary and laurel) are sold with a neat wooden **mortar & pestle.** The set **5.00** (.75)

14 Well designed French **garlic press,** sturdy enough to handle small onions, too. Handle has olive/cherry pitter. **6.25** (.60)



"I TOOK MY FIRST TRIP to France in 1953. Being inquisitive, I looked in shops and noticed the beautiful heavy pots and great tools and baking dishes of all descriptions. We didn't have anything like that in this country. . . . Cookware was sold in hardware stores or department store basements, piled up on tables. I thought it really should be displayed well, so the customer would see a saucepan at the right angle. There again, it was all about design. That's what Williams-Sonoma has always been about, right at the beginning and all through the years. If something was beautifully designed and very well made and did what it was supposed to do better than anything else, that's what I bought. The first catalog in 1971 was very simple—black-and-white and fit into business-size envelopes."

e year was 1956; most
nericans were eating meat
d potatoes; and opening
tore devoted to soufflé
hes in the little town of
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ve seemed a sure thing. But
uck Williams knew what
wanted before we did. He
ported cookware so attrac-
e it began to influence the
le and design of the kitchen
elf. People started enter-
ning in their kitchens, and
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venturous, and Williams
s right there—or was he
e cause?—offering copper
ts, fish poachers, Dijon
ustard, and balsamic
egar. As kitchens grew
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d ultimately extended its
ch into every room with
lliams-Sonoma Home,
ttery Barn, Pottery Barn
ds, PBTeen, Hold Every-
ng, and West Elm. And of
urse there are all those
ndsome catalogs, which
em to arrive every time
e mail comes. Last year
lliams turned 90, but he's
l in the office every day.











"**THE COW CREAMER** was one of the first things I bought for the store. When I saw it at the showroom, it was all decorated with flowers and things. I asked if it was possible to get it without all the decoration and they said, 'Oh no, no, this is the way they're made. It would be very difficult to do.' And I said, 'Well, I'm in no hurry. Just let me know.' Finally, they agreed. We still have them. We sold an awful lot. . . . The KitchenAid mixer was available mainly to restaurants until I talked Hobart into letting me carry it. Then I convinced them to make it in colors. . . . The Dualit toaster is a piece of equipment that will still look good 100 years from now. . . . We introduced Mauviel copper cookware, from the company in France that supplies all the restaurants in Europe. . . . Look at the design of a soufflé dish, with that fluting on the outside. It just can't be improved on."

AT'S CONSISTENT about all the stores
e, Williams-Sonoma Home] is that a
ain attitude carries through, and it's
ut good design, traditional design. . . .
favorite wedding gift is a glass salad
l—probably one of the most useful
gs a young couple can have. . . . For
ears, Williams-Sonoma has been my
I still believe in the same things. I
what I'm doing, and always have."

DUCED BY CHRISTINE PITTEL





Danka Design. Cabinetry is from Paradise Custom Kitchens; hardware is from Lewis
from ABC Carpet & Home. The strawberry pink and chocolate floor are by Kimberly Petruska
Design. Wall color is Kansas is Extra Bashful Coffee Bean. Window treatments are by Glen Anthony Design. Butler's pantry, below.



KITCHEN OF THE MONTH/PENNSYLVANIA

You're obsessed with sweets, so why hold back? A kitchen can be as imaginative as it is efficient. Have your cake and eat it, too. PHOTOGRAPHS BY LIZZIE HIMMEL

ENELOPE GREEN: *Your kitchen looks like a chocolate box, or an old-fashioned atisserie. What was your inspiration?*

AMIE GOTTSCHALL: I wanted to make this heavenly Candy Land. I wanted peole to walk in and feel like they could lick the walls, like it was *Willy Wonka and the Chocolate Factory*. I asked myself, "What is chocolate and everything else sweet?" nd the answer is French. A patisserie. A mix of French and chocolate and heaven.

hy a heavenly Candy Land?

hen I was growing up, we never had sweets or junk food. The only time we had desert was on Sunday, when my grandparents came for dinner. I envied the kids that ad this stuff. And I swore that my kids would have the best sweets and treats.

ow did you pull it off?

hired a muralist, Joyce Danko, to create a mural over the stove of baked goods and hocolate, as if you were looking through a glass window. The walls of the kitchen re chocolate and the floor is chocolate and strawberry, painted on a diagonal check y Kimberly Petruska, a decorative painter. I wanted you to feel like you could eat he floors, or pick a cupcake out of the mural. The curtains are pink and white Scalahandré silk with pom-poms. The inspiration for the pom-poms was chocolate bon-bons. found glass canisters at Target and filled them with nonpareils, Good & Plenty, >



"I have very weird luck with things. After the kitchen was done I had nothing to put in the shelves under the island. I walked into Marshall's and there were these pink and white striped tins and I just about fell over. They say Laundry on one side, so Joyce Danko, the muralist, labeled the other side with the names of French pastries and delicacies."



and pink wafers. When my son sees the jars, he says, 'I want candy.' And I say, 'We can't have candy for breakfast. We can have it after lunch.'

What about the way the kitchen actually functions?

I used to bake a lot when I was a party stylist. So there's a huge 6-by-6-foot island covered with white baker's marble—all the counters are white marble, which stays cool. And a marble sink in the middle of the island.

What else?

There's a butler's pantry, with a sink, and a dishwasher below, so you can clean up easily after dinner parties, and another dishwasher in the kitchen. There's an ice machine, my favorite thing [illegible] cool. It's my husband Derek's favorite thing. [illegible] and fridge.

Did you have a [illegible] kitchen?

Yes! It was a [illegible] and we [illegible] it. I wore brown silk pants with pink embroidered polka dots and a pink sweater. Colors are my thing. And I'm crazy for monograms.

What's the weirdest thing you've had monogrammed?

Hmm, my toilet paper? My sheets are monogrammed. So are my shoes, my soap, and my purse.

How's your candy habit?

The only thing I eat are the pink and brown jelly beans. The pink ones are cotton candy and the brown ones are root beer.

Not exactly traditional flavors.

I'm not traditional in anything.

What does your husband think of the kitchen?

He's very quiet about it, but I know he's very proud. We're like night and day, chocolate and strawberry.

And how do you feel when you're in it?

Like I'm in heaven, in this delectable, delicious heaven. ●

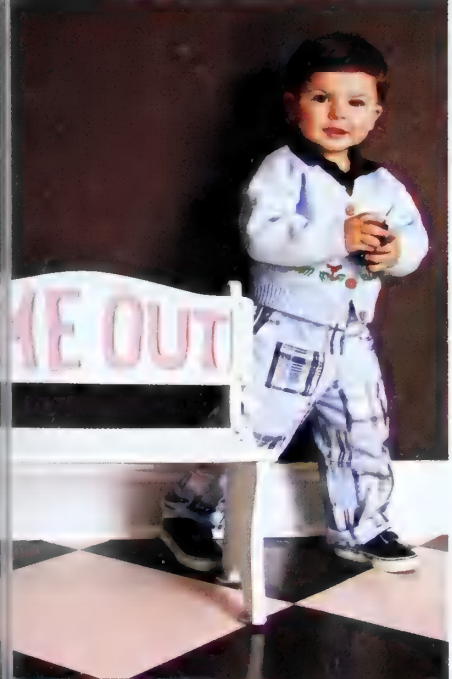
PRODUCED BY DORETTA SPERDUTO











Danko painted the two canvas floor cloths, "Bienvenue," top center, and the fantasy *croquembouche*, center. LEFT: Jamie's son David William uses the Time Out bench to tie his shoes. TOP RIGHT: Apothecary jars from Target filled with candy. ABOVE: The walk-in pantry has a wrapping station and houses an extensive collection of dishes, including antique brown and white transferware. FOR MORE DETAILS, SEE RESOURCES.

THE LOOK KITCHEN OF THE MONTH

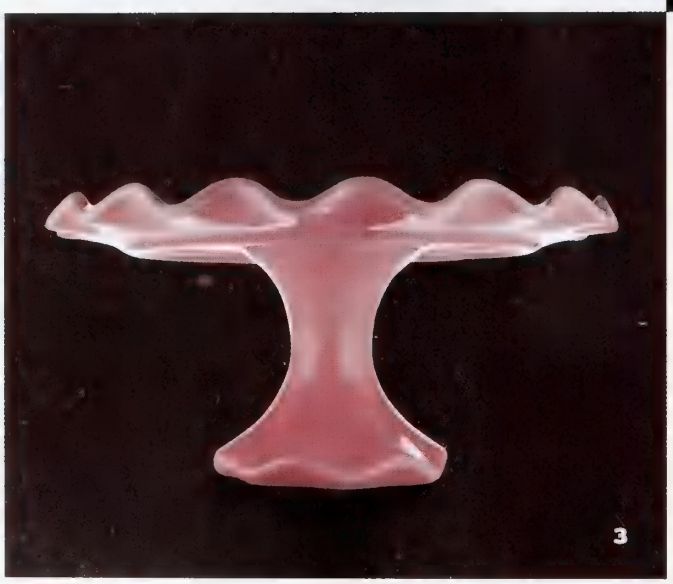
We picked out a few of our favorite details and went in search of the closest matches. Here's how to get your own little piece of the look PHOTOGRAPHS BY DAVID TURNER/HDPS



1



2



3



4



5

1. You'll want to whip up something delectable right away with this KitchenAid **ARTISAN STAND MIXER**, $270, and silicone **SPATULA AND SPOONULA**, $9 each. WILLIAMS-SONOMA: 800-541-2233; www.williams-sonoma.com. **2.** Every room needs some icing. We painted this **COMPOSITION ORNAMENT** (116F) white and loved how it looked. You will, too, $21. DECORATORS SUPPLY CORP: 800-792-2093; www.decoratorssupply.com. **3.** Any cake would look more scrumptious if served on a stoneware **RUFFLE CAKE STAND**, $24. HORCHOW: 877-944-9888; www.horchow.com. **4.** We can't think of a room the wrought-iron **CRYSTAL BUD CHANDELIER** wouldn't look great in, but it's beyond fabulous in a kitchen, $1,250. CURREY & COMPANY: 877-768-6428; www.curreyco.com. **5.** They're so decorative, you'll want to fill your shelves with these decoupaged **STORAGE BINS**, in chocolate/pink Jardin Stripe and pink/crème Resort Stripe, $48 each. THE MACBETH COLLECTION BY MARGARET JOSEPHS: 877-227-0401; www.themacbethcollection.com.



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cted on hard, non-porous surfaces. Keep out of reach of children.

dad's day

essentials

simple gift ideas dad will love

Ah, Father's Day! Finally a day for dad to kick back, relax and enjoy the great outdoors. This is a day to bury the "honey-do" list and compliment him on the yard, his labor of love. Focus on what makes him happy—something for the grill, something for the patio and something cool that he can show off to the neighbors.



Nap Time

A padded chaise lounge pulled into the shade is the perfect spot for Dad's well-deserved nap. Now if only he could get cable TV outdoors.



Hot Stuff

Most dads would agree that meat and fire were meant to be together. Get him a charcoal grill/smoker combo, and he'll be the envy of the block.



Fire Light

Deck out Dad's patio with a fire pit. What's better than building a fire and then sitting around it with friends, beverages in hand? This is how fish stories get started.

Bug Off

Don't be forced indoors by merciless mosquitoes! A portable bug zapper lets Dad grill in peace and keeps the party going outdoors into the night.

Thirst Dad a Break

Don't make Dad drink out of the garden hose! Pour him a cold one—a glass of water from his very own Brita® water pitcher. Send it outside with him so he doesn't have to break stride.

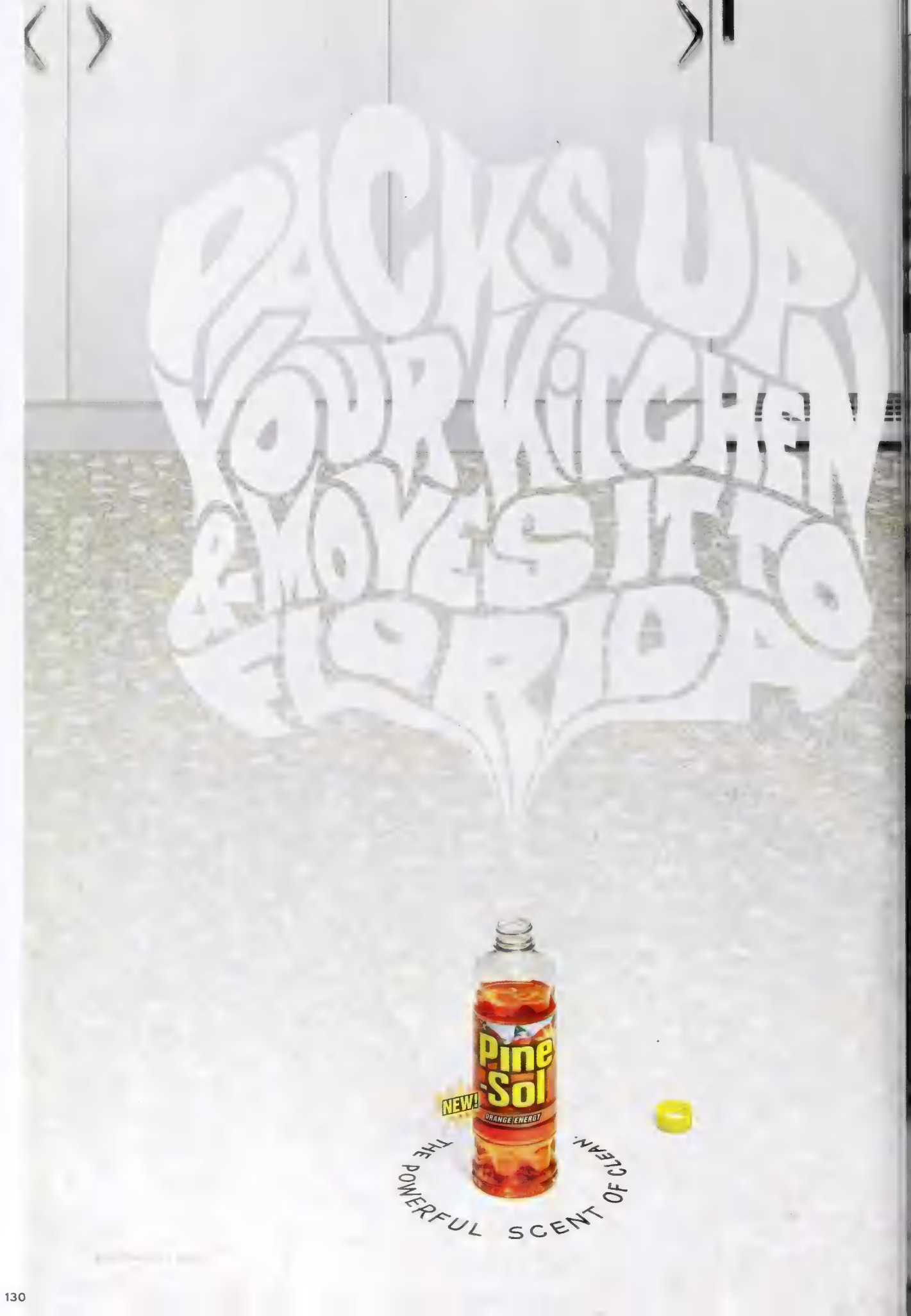
Bar None

An outdoor bar with a built-in cooler is the ultimate outdoor accessory. Dad may never leave the backyard!

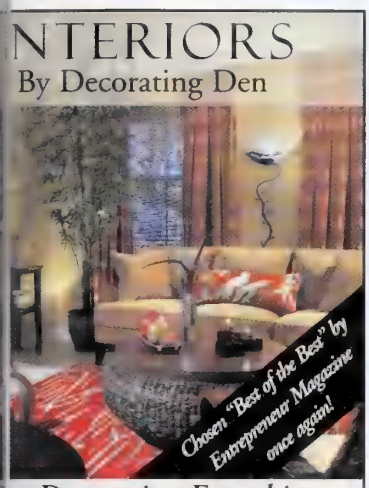


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1. STRIPED FABRIC 23909-17 and **TRIM**, T30390-6, from KRAVET: 800-645-9068; www.kravet.com; and **GOURMANDISES FABRIC**, F2521-001, from PIERRE FREY: 212-213-3099; www.pierrefrey.com; available through designers. **2.** Brown and white **TRANSFERWARE PLATES**, $150 for a set of seven. TWO'S COMPANY: 800-896-7266.





3



4

3. Jasper Conran Colors fine bone **CHINA** in pale pink; $25–$50. WEDGWOOD: 800-955-1550; www.wedgwoodusa.com. **4.** These **RENAISSANCE APOTHECARY JARS**, from 20.5 to 26.5 inches high, are $49–$79 each. Jars come in 40 styles. ENGLISH CREEK GARDENS: 800-610-8610; www.englishcreekgardens.com. ■



Bounce® helps prevent static build-up that attracts lint and hair throughout the day.





Socks: 80% Acrylic/20% Nylon ©2006 P&G

RESOURCES

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet; (M) manufacturer or distributor; (C) custom by or for designer, unless noted. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

34 COLOR: RED

Benjamin Moore (M); benjaminmoore.com. Fine Paints of Europe (M); finepaintsofeurope.com. Ralph Lauren Home (M); rlhome.polo.com. Farrow & Ball (M); farrow-ball.com. Pratt & Lambert (M); prattandlambert.com. Portola Paints (M); portolapaints.com. Sherwin-Williams (M); sherwin-williams.com. **Chintz**—Le Grande Arbre by Bracquenié—Pierre Frey (T); 212-213-3099.

23 INSTANT ROOM

Wooden beaded trim #977-16471 in V41 (tape trim), #974-29650 in 1086 (wooden teardrops)—Samuel & Sons (T); 212-704-8000. **Chinese braided silk knot buttons** #11884; **black flower clasps**—Trimming (R,T); 800-965-8746; mjtrim.com.

54 COLLECTING

Morgan MacWhinnie American Antiques (R,T); 631-283-3366. Antiques Cache (R,T); 212-752-0838.

60 WEEKEND SHOPPER

Buck House (R); 212-828-3123. Gallery At Buck House (R); 212-987-0209. **Lampshades**—Oriental Lamp Shade Co. (R,T); 212-832-8190.

62 TECHNOPHOBIA

Keurig (M); 866-901-2739; keurig.com. Nespresso; 800-562-1465; nespresso.com. Tassimo; 877-834-7271; tassimo.com.

64 AMERICAN STYLE IS COLOR

Pages 64 to 73: Interior designer: **Mary McDonald**; 310-246-1307. *Dining room:* **Hand-painted wallpaper**, Earlham design in Jade Green—de Gournay (R,T); 212-564-9750. **Dining curtain fabric**, Antonia Stripe in Teacup & Cream—The Silk Trading Co. (R,T); 888-745-5302. **Bone pagoda**—The Fainting Couch (R,T); 323-930-0106. **Dining room table; chairs**, walnut/mahogany—Charles Fradin (T); 323-951-1200. **Chinoiserie vases**—Ceylon et Cie (R,T); 214-742-7632. *Living room:* **Wall color**, Lavender Ice #2069-60—Benjamin Moore (M); benjaminmoore.com. **Gueridon table; nesting tables**—Ceylon et Cie, see above. **Sofa fabric**, Paisley Stripe #1306—Kathryn M. Ireland (T); 310-315-4351. **Pedestal table**—The Open Door (R,T); 323-653-5296. **Chaise** (C) by designer. **Chaise fabric**, Durham Park Stripe in Apple Cream—The Silk Trading Co., see above. **Inlaid table**—Wisteria (MO); 800-767-5490; wisteria.com. **Square mirror**—Charles Fradin, see above. **Candelabras**—Kathleen Stewart At Home (R,T); 323-931-6676. **Slipper chair fabric**, Bryanston—Lee Jofa (T); 800-453-3563. *Breakfast room:* **Shelf inlay paint**, Tequila Lime #2028-30—Benjamin Moore, see above. **Table; chairs**—Maison Midi (R); 323-935-3157. **Black toile wallcovering**—Stark Wallcovering (T); 310-657-8275. **Vestibule paint color**, Coral Pink #2003-50—Benjamin Moore, see above. **Napoleon III button tufted chair fabric**, Stonewash in Pink #J200F-05—Cowtan & Tout (T); 212-647-6900. **Chinoiserie mirror**—Kathleen Stewart at Home, see above. *Family room:* **Sofa fabric**, Ocean Flowers in Pimento #420N84 by Raoul Textiles—The Bradbury Collection (T); 310-657-3940. **Pedestal table**—Charles Fradin, see above. **Garden stools** through designer. **Paisley fabric** on side table, Raphaello in Delft #10817-03—Cowtan & Tout, see above. **Straw coffee table**—Mecox Gardens (R,T); 310-358-9272. **Framed wallpaper panel**, Les Incas—Zuber (T); 212-486-9226. **Blue and white jars** through designer, see above. *Master bedroom:* **Linens**—Schweitzer Linen (R,T); 800-554-6367. **Headboard fabric**, Pierre Taffeta Stripe in Rose Petal #89348-112—Brunschwig & Fils (T); 310-659-9800. **Large and small porcelain vases** on shelves—Ceylon et Cie, see above. **Shelf inlay paint color**, Shenandoah Taupe #AC-36—Benjamin Moore, see above. *Master bathroom:* **Chaise fabric**, Oahu in Kiwi #904G22—Raoul Textiles, see above. *Master bedroom sitting area:* **Sofa**, custom by The Residence Furniture & Design Group (T); 323-731-9991. **Pink Murano lamp**—J.F. Chen (T); 323-655-6310.

74 AMERICAN STYLE IS ROMANCE

Pages 74 to 81: Interior designers: **Myra Hoefer &Gina Gattuso**, Myra Hoefer Design, 707-433-7837; myrahoeferdesign.com. *Back porch:* **Chandelier, painted table**—21 Arrondissement (R); 707-433-2166. **Iron chairs**—SummerHouse (R,T); 415-383-6695. **Mosaic table**—The Gardener (R); 707-431-1063. **Pillows**—Nest (R); 415-292-6199. *Living room:* **Sofa** by Postobello—21 Arrondissement (R); 707-433-2166. **Hanna chairs**, Raffia with muslin seats by Oly—Myra Hoefer Design, see above. **Tibetan rug**, Avignon in Coco—Alexander's Decorative Rugs (R,T); 888-784-2927. **Hollandaise console, armoire** by Astier de Villatte—21 Arrondissement, see above. **Pillows**, Harmon Manner II—Decorators Walk (T); 212-415-3955. **Floor lamp** by Lieux—21 Arrondissement, see above. **Candlesticks**—Fluff (R); 707-321-2642. **Multi Mirror Fan Sconce**—Shades of Light (MO); 800-262-6612. *Dining room:* **Round Arlette table** by Astier de Villatte—21 Arrondissement, see above. **Tyler side chairs** by Oly—Myra Hoefer Design, see above. **Side chair slipcovers**, (C) by designer. **Slipcover fabric**, Mascot Stripe #1450 in Cerise, Carrotine, Carolina Blue & Burnt Sugar by Grey Watkins—Randolph & Hein (T); 415-864-3550. **Cake plate**—Fluff, see above. **Multi Mirror Fan Sconces**—Shades of Light, see above. **Chandelier**—21 Arrondissement, see above. *Master bedroom:* **Curved-back chair; chest** by Bergères et Marquises—21 Arrondissement, see above. **Rug**, Vines and Berries—Alexander's, see above. **Curtains**, Como Silk in Penelope pink—Silk Trading Co. (R,T); 888-745-5302. **Quilt**—21 Arrondissment, see above. *Sitting room:* **Classic chair and ottoman** in oyster linen by Postobello; **floor lamp** by Lieux; **round table**—21 Arrondissement, see above. **Pillow**, Harmon Manner II—Decorators Walk, see above. **Lantern**—Fluff, see above. **Rug**, Blossom by New Moon—Alexander's, see above. *Pergola:* **Tablecloth**, Fleur de Lotus by Le Jacquard Francais; **stemware**, Woodstock and Hartland by Simon Pearce; **Raku pottery**—Sue Fisher King (R,T); 888-811-7276. *Front porch:* **Pillows**—Nest, see above.

82 AMERICAN STYLE IS RELAXED

Pages 82 to 89: Interior designer: **Mona Hajj**, MH Interiors, 410-234-0091. *Architect:* Wayne Good; 410-234-0091. *Living room:* **Sofa**, Atherton—Summer Hill (R,T); 202-646-0260. **Sofa fabric**, Bon Bon Linen—Glant (M); glant.com. **Carpet**, Seville—Elizabeth Eakins (M); elizabetheakins.com. **Lamps; ottoman**—MH Interiors, see above. **Ottoman fabric**, Kala—Cowtan & Tout (T); 212-753-4488. **Bergères**, Large Normandie—Minton-Spidell (M); 202-488-9787. **Bergère fabric**, Couture Herringbone—Glant, see above. **Chaise**, Savannah—Scalamandré (T); scalamandre.com. *Kitchen:* **Rug**, antique Hamadan—Symourgh (R,T); 212-686-3756. **Platters**—MH Interiors, see above. *Dining room:* **Highback chair fabric**, Seneca—Old World Weavers (T); 212-355-7186. **Dining table**—Antiques Abroad (R); 704-332-5577. *Bedroom:* **Chaise and bed fabric**, Opulence—Zax (M); 800-237-2050. Pillows—MH Interiors, see above. *Hallway:* **Bowls**—Richard Sindler Antiques (R,T); 410-225-2727.

92 AMERICAN STYLE IS THE OUTDOOR LIFE

Pages 90 to 95: Interior designer: **Jeff Andrews-Design**; 323-227-9777. jeffandrews-design.com. *Landscape architecture:* **El Portico Design Build**; 323-251-4157. **All doors**—Arte de Mexico (R,T); 818-769-5090. **Lanterns**, custom—New Century Iron (M); 818-252-1090. *Outdoor living room:* **Seating**—Sutherland (T); 800-717-8325. **Sofa fabric**, Row Stripe Moss in Pistachio #100-01. **Chair fabric**, Nubby in Pistachio #970-01—Perennials (T); 214-638-4162. *Pillow fabrics:* **Ishi Sunstruck** # 950-85; **Dibble Moss** in Pistachio #200-01; **Shadows** in Pistachio #300-01—Perennials, see above. **Coffee table; bowls**, Indonesian teak—Bo Tree (M); 323-441-8950. **Ceramic table; sculpture**—J.F. Chen (T); 323-655-6310. *Dining area:* **Table; benches** (C) by designer—R. Landis Interiors (T); 310-527-4604. **Iron chairs**—J.F. Chen, see above. **Candlesticks**—J.F. Chen, see above. **Lanterns**, custom—New Century Iron, see above. *Firepit area:* **Pillow fabric**—Perennials, see above. **Ceramic pots**—Exquisite Surfaces (M); xsurfaces.com.

96 AMERICAN STYLE IS TIMELESS

Interior designer: **Bunny Williams**, 212-207-4040. *Architect:* **Andrew Giambertone, Kean Williams Giambertone**; 631-367-9696. *Upholsterers:* **Mike Mililo Interior** (T); 212-744-9139. **D'Angelis** (T); 212-348-8225. **Schneller A. Sons** (T); 212-695-9440. *Decorative painter:* **John Weidl**; 914-636-5067. **All throws**—Bungalow (R); 203-227-4406. *Kitchen:* **Curtains**, Grille #910019-01; **trim**, #P0147-02—Rogers & Goffigon (T); 212-888-3242. **Chairs**—Michael Belanger (R,T); 323-913-7097. **Chair fabric**, Clarier Tapestery #10676-01—Cowtan & Tout (T); 212-647-6900. **Fringe** #33047—Houles (R); houles.com. **Chair back fabric**, #42534-02—Brunschwig & Fils (T); 212-838-7878. **Table**—Robert Grothier (R); 011-44-20-7736-6776. *Window:* **Cushion fabric**, Cannetille yellow—Claremont Fabrics (T); 212-486-1252. **Tapestries**—Nemati (T); 212-486-6900. **Stair carpet**—Scalamandré (T); 800-932-4361. *Reading room:* **Wing chairs**—David Bell Antiques (R); 202-965-2355. **Bench suede**—Edelman (T); 800-886-8339. **Library lights**—Ann-Morris (T); 212-755-3308. **Urns**—Treillage (R,T); 212-535-2288. *Living room:* **Darby vases**—Bardith (R,T); 212-737-3775. **Green chair fabric** #402243—Travers (T); 212-888-7900. **Side tables**—Eric Appel (R,T); 212-605-9960. **Ottoman**, Colefax and Fowler—Cowtan & Tout (T); 212-647-6900. **Sofa fabric**, #980000-16; **curtains**, #2001106—Lee Jofa (T); 212-688-0444. **Damask chair fabric**, #1410/01 Dijon—Grey Watkins (T); 212-755-6700. *Dining room:* **Wall upholstery**, Santa Fe Caramello #17, KirkBrummel—Brunschwig & Fils, see above. **Antique table and chairs**—Christopher Hodsoll (T); hodsoll.com. **Fireplace**—William H. Jackson (R,T); 212-753-9400. **Hurricane sconces**—Glover (T); 212-772-1740. *Study:* **Ottoman fabric**—Mughal Flower #R0454, Robert Kime—John Rosselli (T); 212-593-2060. **Chair fabric**, Weston Chenille #4005-74—Travers, see above. **Desk**—Objets Plus (T); 212-832-3386. **Sofa fabric**, #367-45—Clarence House (T); 800-803-2869. **Fringe**, T978102-940—Lee Jofa, see above. **Roman shades fabric**, Algiers, Robert Kime—John Rosselli, see above. **Trim**, #B152-4—Passementerie (T); 718-392-0100. *Master sitting room:* **Lamps; chandelier**—Carlos de la Puente (R,T); 212-751-4228. **Rug**—Rug & Kilim (T); 212-829-9995. *Guest bedroom:* **Wallpaper**, Lynford Lettuce #6009954—Travers, see above. **Headboard fabric**, Cameo Olivine by Raoul—A.M Collections (T); 212-625-2616. *Dressing room:* **Rondele fabric**, #401264—Travers, see above. **Fringe**, #98417611—M&J Trimming (T); 212-704-8000. **Carpet**—Scalamandré, see above. **Wallpaper**, Palmstripe—Claremont, see above. *Shelves:* **Bisqueware**—John Rosselli, see above. **Silver object**—Passports (R,T); 860-435-8855. *Master bedroom:* **Rug**—Beauvais (T); 212-688-2265. **Fur throw**—ABC Carpet and Home (R,T); 212-473-3000. **Bench fabric**—Virginia di Sciasco (R,T); 212-794-8807. **Chandelier**—David Duncan (R,T); 212-688-0666. **Bed hanging**—Naeem Khan (T); 212-575-1173. **Bed**, custom—John Rosselli, see above. **Bedding**—Pratesi (M); 212-288-2315.

125 KITCHEN OF THE MONTH

Pages 126 to 129: Trompe l'oeil artist: **Joyce Danko Design**; 610-954-0465. *Floor artist:* **Kimberly Petruska**, Kimberly Petruska Designs; 610-966-5836. *Electrician:* **Bollinger Electric**, 610-437-4763. *Cabinetry:* **Paradise Custom Kitchens**; 717-768-7733. **Countertop**—Michael Addesso Marble & Granite World; 610-272-3372. **Wall paint**, Eddie Bauer Coffee Bean, EB47-1—Lowe's (R); 800-445-6937. **Window treatment fabric**—Scalamandré (T); 212-980-3888. **Chandeliers**—ABC Carpet & Home (R); 212-473-3000. **Stove**—Viking (M); 888-845-4641. **Apothecary jars**—Target (R); target.com. ■

CORRECTION

April 2006: In the resources for the "Kitchen of the Month," p. 116, the phone number for Last Chance-Woodworking was incorrectly listed. The correct number is 207-749-9998.

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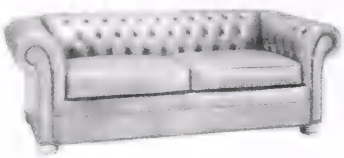




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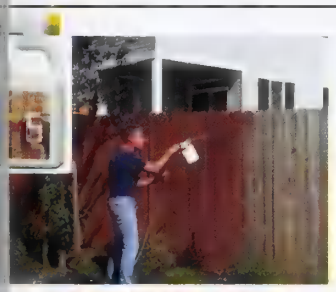
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THE LAST WORDS

The Museum of the City of New York has a new show celebrating Dorothy Draper, the original Giant of Design. Here, Draperisms from her classics Decorating Is Fun! (DOUBLEDAY, 1939) and Entertaining Is Fun! (1941; RIZZOLI 2004)

"Don't pay too much money for your rugs or carpets unless you really have money to burn. . . . Personally, I belong to the group of *people who like to look up rather than down. . . .*"

"An antique may be as old as the hills and still ugly. Something may have been manufactured yesterday and be *rare and beautiful.*"

"Legs should never be visible under a slipcover. A long-legged slipcovered chair always looks to me like *a very fat woman* teetering along on tiny little legs and feet."

"It's ungenerous (or, at any rate, thoughtless) to take account only of *how your curtains look* from inside the room."

"The up-and-down effect of a lot of little tables all of varying heights is sometimes enough to bring on an attack of seasickness. If you *whip out your saw . . .* you will do the serenity of your room a big favor."

"It is just as disastrous to have *the wrong accessories* in your room as it is to wear sport shoes with an evening dress."

"It doesn't matter so much that things are old or faded if they are *beautifully groomed.*"

"*Some houses seem to say 'Come on in'* even before the bell is answered. And there are others, in that empty moment before the door is opened, that make you wish you'd never come at all."

"Decorating and entertaining are *halves of the same apple.*"

"Do you say: 'I will [give a party] when Bill makes more money,' or 'After we've had the living room redecorated,' or 'When little Ann is bigger. . . .' Alibis again. These are the promptings of *that Will to be Dreary. . . .*"

"The dullest parties in the world are the ones that are made up entirely of *'interesting people.'*"



Dorothy Draper preferred everything extra-large-jumbo, like IN THE PINK: DOROTHY DRAPER, AMERICA'S MOST FABULOUS DECORATOR. As outsize, theatrical, and fabulous as its subject, written by the decorator Carleton Varney, this is the latest in the amazing series of design books so beautifully produced by Pointed Leaf Press.